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## REPERTOIRE AND REVIEWS

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### Organ Music

John HAUSSERMANN: *Three Gothic Sketches*, 25p. md. (A la Flute de Pan, Paris; obtainable in America through the Composer).

*Toccata*, Em, 9p. It opens with righthand toccata-figure and lefthand consecutive open fifths, over sustained tonic pedal; and while this sort of treatment cannot produce music it can and in this case does set the scene for the real music to follow. On the third page the real music begins, a cadenza flashy enough (and easy enough) to please the heart of any concert organist and every audience. And mixed in with this flashy cadenza material are passages for full-organ over a strong Pedal—the kind of thing that can be highly effective for all who have the taste for organ music. If you want something "modern" and horrible to look at, take a squint at the bottom of page 7; but then listen to it and see how wierd and truly musical this bit is in its place in the *Sketch*. I've heard a lot of ugliness from the organ; here's how to use snatches of it appropriately and get some good effects.

*Aria*, F, 5p. e. The music world is slowly dying from overmuch technic and undernourishment of imagination. But here's imagination for you. And coloring, though I'm not sure the Composer had at his command (to suggest for others also) the kind of colors an organ needs for the kind of music he has written here; a plain organ Oboe will never be enough. *Aria* opens simply and rather wierdly, and the easy device of a sudden bodily shift of key is depended upon for an effect; it's all right, the effect is achieved, but with it must go a chance of color too. Then there are some glissandos. Concert again. Take a look at the final three chords on the bottom of page 11 if you want to see ugliness made beautiful—open consecutive-fifths again over a sing-song theme, but the thing makes music and fits into the picture. On page 12 the emotion begins to surge and a growth to fff comes over the scene magnificently. Then it dies down again to the pastorale character. Here indeed is a piece to test the artistry of the player. A stick-in-the-mud will never get away with it. It demands imagination.

*Scena*, G, 11p. md. This is the most difficult of the three to analyze minus an actual performance. It's built on lefthand discords in chop-chop figure, righthand ornamentation in motive fashion, and strong, Gothic pedal theme. For contrast and development this style is soon broken and we have some brilliant writing in three-part, followed by full-organ chords where the aim is to do nothing more than be musical. Then finally a pastorale-like little theme where color is the chief requirement. A brilliant run here and there to tone up the audience. In spite of its varied treatment it is none the less perfectly coherent. The Composer has not been told to do this, that, and the other thing; so we don't have the stupidity of too much formalism. He has been told what the rules and elements of music are, and he has certainly been schooled in using them without traces of incompetence; from there on his own imagination has told him what to do. And he has done it well.

These three *Sketches* should be played together as a Sonata; they will be all the better for it. And the complimentary tone of this review is not an effort to make the organ world mildly reward the Composer for his part in making an organ available to the New York World's Fair—though he certainly merits reward for that. The real point is that these things by Mr. Haussermann have lain around in the dust entirely too long, that we of the organ profession are crying for new music that is both new and musical, that we've spent hours of agony over hopeful things from France and Germany—and all the while here we have had something so outstandingly good that we ought to be ashamed of ourselves for hav-

ing been blind to it so long. It is hardly so much for the services as for the recital. But if your audiences have been educated beyond the Lemare Andantino in D-flat, get to work on these Haussermann things.—T.S.B.

Julius REUBKE: *Sonata on the 94th Psalm*, 33p. d. (G. Schirmer, \$1.25, new edition edited by Dr. Caspar Koch and published in 1934). Why the late review? When the edition first arrived there was the expectation that Dr. Koch himself would explain to T.A.O. readers the reasons for it. In view of the comments in these pages recently on the performances of the *Sonata* by Dr. Heinroth it seems worth while to discuss this edition briefly. The original edition, from which I played this grand work so often in years gone by, has 24 pages of rather poor music-engraving, with all comments in German which I couldn't read; Dr. Koch's edition is more open, the engraving makes it much easier to play, and using understandable English is a help. There will be differences of opinion about the few changes Dr. Koch has made. For example, he ties the notes between measures 26 and 27, and adds middle-C in the first chord or measure 36; apparently he notes all such changes so that a player can follow his edition or the original, as he prefers. Says Dr. Koch's preface: "The vast majority of cautionary accidentals have been eliminated," and similar changes made which do not alter the Composer's music but do help the performer understand what is wanted. I am not sure I would accept any actual note changes from the original, in spite of the fact that, as Dr. Koch says, the Composer died before the work was published and hence could not assist in proof-reading. We dare hardly say that anything in music is definitely a mistake—for in music nowadays anything goes. Just the same, a modern organist will much more enjoy playing from this than from the original edition; and if he takes the trouble to check this new edition in every change with the original, he will then know what he wants to do about it.—T.S.B.

Stanley E. SAXTON: *Song of the Lonely Njeri*, Fm, 4p. me. (J. Fischer & Bro., 50¢). An "authentic Kenya Colony folk tune" that "tells of the maiden Njeri who sits alone in a beautiful garden and sings of the departure of her lover." Here's a bit of story-book music that can make a deep and beautiful impression on any recital program, with the aid of its explanatory note and the liberal use of as much imaginative registrational coloring from the organ as the Composer has used in writing it (but ignored in suggesting registration for it). A beautiful tone-picture of the type MacDowell wrote before the neglect of his fellow-Americans killed him. Recital music of course, not church. "Her song is so beautiful that the birds join in echo of its cadences," says the prefatory note. Let us hope every player remembers that when selecting his registration. If he does, it will be a gem.

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### General Service Music

\*A5 — Bach-Gounod, ar.C.O.Banks: "Ave Maria," F, 18p. s. e. (Gray, 20¢). Text by R.S.Sloane, English and Latin. It opens with humming chorus against soprano solo; on page ten begins the second half, with the melody divided antiphonally between contraltos and tenors, the melody carrying one text, the other three voices another. Probably highly effective.

\*AW3 — Bizet, ar.Bornschein: "Thy way not mine," with a second text, "Thou leadest me," Ef, 5p. me. (J. Fischer & Bro., 15¢). Texts by H.Bonar and F.Bornschein. It's the wellknown Bizet theme, "Agnus Dei," which should have been noted on the printed score, on the theory that every arrangement should clearly define the source. Having two separate texts and titles, it might be said to be doubly useful.

A4+ — Marianne GENET: "Lead on O King Eternal," Af, 8p. me. (Galaxy, 15¢). Text by E.W.Shurtleff. A simple, rhythmic, jubilant sort of an anthem that would be most suitable for processional in a festival service, and is most appropriate in these times. The Composer missed a good thing when that excellent theme was not used by the voices in unison against the rhythm of the organ—which any organist can do with no more trouble than having his choir sing the melody in unison, beginning on page 6, measure 4, and coming back to harmony on the end of the first measure of page 8. A good anthem for this purpose.

\*A8 — Herman, ar.D.Malin: "Let all together praise our God," Af, 7p. me. (Birchard, 16¢). Text by the Composer. Has the effect of a chorale, the voices singing largely unaccompanied, the organ then answering antiphonally with a few measures while the voices rest. The music is good, strong, fluent, easy. Such a text, backed by its exultant music, will do for any service the year round, festival or ordinary. Better add it to your repertoire.

A — Dr. J. Christopher MARKS: "Thou that hearest the prayer," A, 9p. e. (G. Schirmer, 16¢). Text from Psalm 65. A melodious anthem with a variety of materials and treatments to fit the four chosen verses of the Psalm, 2, 4, 5, 7. Useful for any choir and within the reach of all. Ample interest in the under voices here and there, and unity is achieved by closing with the theme with which it begins.

A — Edgar PRIEST: "Communion Service," Af, 8p. e. (G. Schirmer, 16¢). Here's a really excellent setting, short, thoroughly musical and churchly, with an element of coherence not too often found in such settings. We believe most Episcopal organists will like it.

AS — Stanley E. SEXTON: "Mother's Day," F, 5p. me. (J. Fischer & Bro., 15¢). Text by Composer. It's based on the story of how Mother's Sunday was celebrated "in central Europe during the middle ages," and makes a valuable contribution to the all too scarce repertoire for our American Mother's Day. Music has somewhat an appropriate flavor too.

First the full chorus sings the melody; then the sopranos sing it with the contraltos doubling at a third under; next the tenors sing it against the women's voices humming a two-part descant; and finally the full chorus again. It is effective, rather quaint, and altogether worthy of the use for which intended.

A4+ — Dr. Leo SOWERBY: "Lord to Thee we lift our voices," Fsm, 10p. u. d. (Gray, 16¢). Latin text "Tu es vas electionis," English text by M.H.Shepherd. A contrapuntal setting that keeps all four voices singing so continuously that it has the effect of harmony rather than counterpoint; very severe music, within reach of only the best-trained choirs and congregations. At no time is it particularly or even mildly cacophonous, so its harmonies are safe and sane. One of the better church pieces by Dr. Sowerby, but by no means his best.

A — Carlette C. THOMAS: "Gratitude," Em, 6p. u. me. (G. Schirmer, 15¢). Text by G.Herbert. "Thou that has given so much to me, give one thing more—a grateful heart." A severe bit of music attempting to set a sentimental & human text; it would have been more effective if there had been more breathing spaces for the various voices—one of the prime faults of all contemporary choral music. Just because one voice is singing, is no reason at all why the others should too unless they have something to say. In the last eleven measures this monotony of useless persistence is beautifully overcome in a way to make us wish the method had been used much earlier in the anthem.

A4+ — Powell WEAVER: "O God our Help in ages past," D, 13p. u. s. md. (J. Fischer & Bro., 15¢). Text by I.Watts. Opens with a stirring theme, full chorus, with fair movement in the under voices. Then ladies in two-part downward-moving theme answered antiphonally by the men, this antiphonal treatment continuing wholesomely to the end of the section. This device of having some of the voices work while others rest is a great relief from the tiresome monotony of that eternal persistence with which all too many music-

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writers keep all voices working diligently without a rest from start to finish. After this comes an attractive soprano melody against the full chorus as accompaniment, and here we have true musical beauty, yet reserved and churchly. On page 8 is a fugal section, with none too much interest, but it soon gives way to the brief finale which is abundantly musical and stirring. It's about time someone has furnished a new setting to this ancient & honorable text. This one is quite good.

### Some New Organ Music

Reviews by ROLAND DIGGLE, Mus.Doc.

• New organ pieces by the distinguished English composer Frank BRIDGE are rare enough to claim the attention of organists everywhere. Most organists know his nine pieces (three sets of three) which have been played a great deal. Then there is his splendid *Adagio in E* which I consider one of the finest service preludes of all time. He now comes forward with three pieces issued separately—*Prelude*, *Minuet*, and *Processional* (Curwen-Schirmer). They are a little more modern than their predecessors but the dissonant element is not of the harsh type and I recommend them quite highly. *Prelude*, a short two-page piece, is chromatic with

some delightful shifting harmonies. *Minuet*, my favorite of the three, is diatonic and chromatic by turn. It shows marked individuality and the skill of a composer who knows what he is talking about. There is a middle section of new material that provides excellent contrast. It is a *Minuet* that has something new and it should have a wide appeal with recital audiences. *Processional* is an energetic piece, full of bold key transitions; on paper it looks dissonant but it plays largely diatonic and given a good instrument it should sound stunning. These pieces are not more than moderately difficult but they will need more than the actual notes to put them over. They deserve a careful preparation and I hope to see them on many programs.

From the same publisher—and heaven bless the English publishers who during this frightful crisis can still publish some organ music—there come *Preludes and Voluntaries* by Eric THIMAN, six short numbers published under one cover: *Voluntary in F*, *Sarabande*, *Voluntary in D-minor*, *Air*, *Prelude on Rockingham*, *Postlude on Nun Danket*. Each piece is two pages, well written, and admirable in every way for the average organist looking for service music that will sound effective on a small instrument. The pedal parts have been kept simple and the music is churchly. All six will prove useful for preludes or offertories.

Martin SHAW has given us very little organ music and his *Processional* (Cramer-Schubert) makes us regret it more than ever. Here we have a fine piece based on the tune sung to the words, "Praise to the Lord the Almighty." The tune is not heard until the last page but it is preceded by five pages of excellent material derived from it. Needless to say it is well-written and effective; at the same time it is not difficult and will prove effective on a modest instrument.

I like very much the *Five Choral Paraphrases* by Homer WHITFORD (Gray). The tunes treated are *Adeste Fideles*, *Ein Feste Burg*, *St. Kelvin*, *Gardiner*, *Nun Danket*. Nos. 2 and 5 are perhaps the most effective but all are useful for service material; both listener and player will enjoy them. I believe this type of music has a real place in the church and I hope Mr. Whitford will give us more along the same lines. They are not difficult and come off well on a small organ.

Norman COKE-JEPHCOTT gives us a fine *Variation & Toccata on America* (Gray), a brilliant piece of music that sounds more difficult than it really is. It demands a fairly large instrument to do it justice and as the theme is in the pedals most of the time it needs clean playing, especially on pages three and four. I have used it at some British services in my church and it has made a great hit.

Very different in style are the *Three Pieces* by GRET-CHANINOFF (Gray), a three-page *Adagio*, four-page *Musette*, and two-page *Berceuse*. They can be played as a Suite or separately. All three are charming and quite distinctive of the Composer who, as far as I know, has written no other organ music. I have found the *Adagio* a first-rate offertory. All three are easy and deserve to be widely used.

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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### MUSIC REVIEWS

#### Before Composer:

#### —Arrangement:

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form.

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4—Partly 4-part plus, etc.

Mixed voices and straight 4-part if

not otherwise indicated.

#### Additional Cap-letters, next after

#### above, refer to:

A—Ascension. N—New Year.

C—Christmas. P—Palm Sunday.

E—Easter. S—Special.

G—Good Friday T—Thanksgiving.

L—Lent.

#### After Title:

c.q.cq.qc.—Chorus, quartet, chorus

(preferred) or quartet, quartet

(preferred) or chorus.

s.a.t.b.h.j.m.—Soprano, alto, tenor,

bass, high-voice, low-voice, medium-

voice solos (or duets etc. if hyphen-

ated).

o.u.—Organ accompaniment, or un-

accompanied.

e.d.m.v.—Easy, difficult, moderately,

very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

### INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stolist.

h—History of old organ.

m—Mechanism, pipework, or detail

photo.

p—Photo of case or auditorium.

s—Stolist.

### INDEX OF PERSONALS

a—Article.

m—Marriage.

b—Biography. n—Nativity.

c—Critique. o—Obituary.

h—Honors. p—Position change.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

\*—Photograph.

### PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

\*\*Evening service or musicale.

#### Obvious Abbreviations:

a—Alto solo. q—Quartet.

b—Bass solo. r—Response.

c—Chorus. s—Soprano.

d—Duet. t—Tenor.

h—Harp. u—Unaccompanied.

j—Junior choir. v—Violin.

m—Men's voices. w—Women's

off—Offertoire. voices.

o—Organ. 3p—3 pages, etc.

p—Piano. 3-p—3-part, etc.

Hyphenating denotes duets, etc.

Vol. 24

MAY 1941

No. 5

## EDITORIALS & ARTICLES

Sabot Residence	Cover Plate	129
Children's Chapel in Washington	Frontispiece	138
Know About Tenebrae?	Editorial	147
Some Possible Improvements	Lauren B. Sykes	145

## THE ORGAN

Chorus Reeds	Messrs. Harrison & Richards	141
History of the Console	Some Additions	143
Kilgen Miniature	Kilgen Organ Co.	146
Sabot Residence Organ	Kansas City, Mo.	149
Organs: Kansas City, Sabot Residence	G. J. Sabot	p129, abs149
Washington, Foundry Methodist	Moller	s150

## CHURCH MUSIC

Children's Chapel, Washington	Mr. Shure	148
Humming as a Choral Technic	Dr. Kenneth N. Westerman	139
War Service	Brick Church, New York	144
Service Selections	Tenebrae Services	147
War Service		144

## RECITALS & RECITALISTS

Advance Programs	151
Musicales	155
Finney & McIntire Repertoire	157
Past Programs	153

## NOTES & REVIEWS

American Composers: Mr. Smith	150
Deagan Carillon Studio	145
Events Forecast	133, 150, 156
New Organs	150, 133, 152, 155
Prizes	158
Summer Courses	131, 132, 134, 135, 148, 152
Repertoire & Review, 132:	
Church Music	134
Collections	151
Foreign, Dr. Diggle	135
Organ	132
Sonata	132

## PICTORIALLY

Kansas City, Sabot Residence	Mr. Sabot	p129, b149
Washington, Children's Chapel	Mr. Vernon Methodist	p138
National Cathedral	Spencer-Turbine	b153
Deagan Carillon Studio	Chicago	p145
Kilgen Miniature	Kilgen Organ Co.	cp146
Mutations	Aeolian-Skinner	m131
Shallots	Aeolian-Skinner	m141
Tongues	Aeolian-Skinner	m142

## PERSONALS

Cheney, Winslow	160
Coci, Claire	150
Curran, Pearl	o158
Darnell, Grace Leeds	134
Ecker, James A.	o158
Friedell, Harold E.	h158
Gross, Bethuel	r158
Haussermann, John	r132
McKnight, George M.	o158
Owen, Blynn	o158
Porter, Hugh	132, 152
Reubke, Julius	r132
Robaczewski, Theodore	o158
Rye, Walter	p152
Sackett, Edith E.	135
Smith, Frederick S.	*b150
Smith, Melville	bp157
Sowerby, Dr. Leo	r158
Ward, Herbert Ralph	p157
White, Ernest	c147
Washington, Chapel Choir	*138

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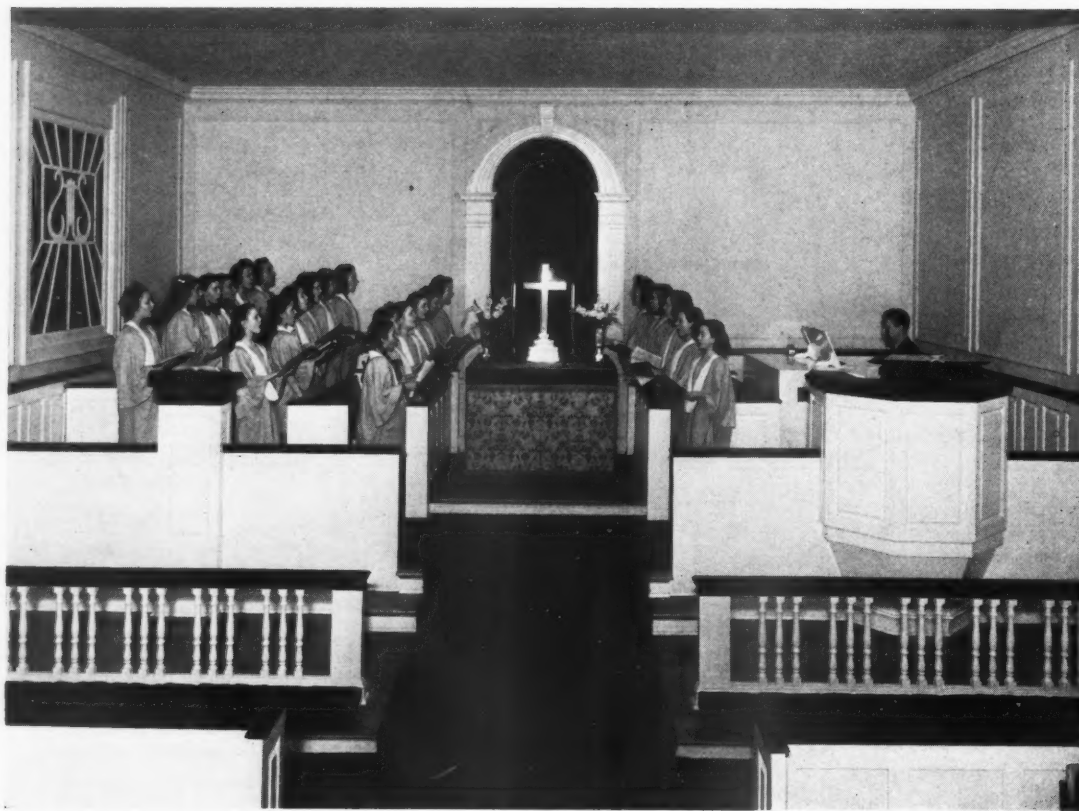
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NEW YORK CITY



#### A CHILDREN'S CHAPEL

Chancel, organ, and choir of the new Children's Chapel in Mount  
Vernon Place Methodist Church, Washington, D.C.

# THE AMERICAN ORGANIST

May, 1941

## Humming as a Choral Technic

By KENNETH N. WESTERMAN, Sc.D.

MANY of the world's greatest voice teachers and choral conductors have used humming as a basic technic in voice training. Many of the world's most famous singers have been inveterate hummers.

Some voice teachers shun humming as they would a contagious disease, calling it one of the worst possible technics for voice development.

The writer's recent investigations have shown that humming can be practically as easy as breathing and when so used, develops singing ranges of from two and a half to four octaves, with an average range of about three octaves. Without exception, every small-ranged voice student examined by the writer (students who had studied from three to nine years and still had singing ranges of scarcely an octave and a half) had been trained by voice teachers who did not believe in humming as a voice technic and forbade the student to use it. Without exception, such narrow-ranged voices developed to over two octaves in less than six weeks through the use of humming as a voice training technic. That being true, it follows very simply that probably those voice teachers who do not use humming as a teaching technic do not understand its use.

Let us ask WHY humming is a good choral technic, WHAT we use it for, and HOW to use it.

Scientific examination of the tones sung by our accepted artists shows great strength in the resonation of fundamental tone. For information we should probably state that when a tone is sung with a vowel form, there are three principle rates of vibrations involved. 1. The vibration rate of the singer's vibrato. 2. The vibration rate of the fundamental tone (pitch) on which the vowel is sung. 3. The vibration rates of the vowel itself.

The vibrato rate represents the nerve pulses controlling the muscles used. The fundamental tone (pitch) rate represents the number of explosive puffs per second made by the vocal lips (cords) in producing that tone. The vowel rate represents the reenforcement of upper partials or overtones in the varying cavities made by distances and shapes between the tongue and the roof of the mouth, soft palate, or throat while pronouncing the various vowels.

The writer's recent scientific investigations have shown conclusively that: 1. Strength of the resonation of the fundamental tone is in proportion to the increase in the amount of tone vibrations which pass above the soft palate. 2. Strength in the resonation of the vowel is in proportion to the increase of tone vibrations in the mouth cavity.

Increase in the strength of resonation of the fundamental tone is recognized in perception (hearing) as increase in

*A discussion of the value of humming as an exercise for the development of better choral tone and wider vocal range, with detailed instructions showing the organist exactly what to do and how to do it for the improvement of his choral forces.*

richness or darkness in tone quality.

Increase in the strength of resonation of the vowel form is recognized in perception as increase in whiteness, shrillness, blatancy, or screechiness in tone quality.

Because of lack of knowledge of the above simple facts, voice teachers have called tones by all the comparative terms their imaginations could create—dark and light, rich and poor, gloomy and shrill, muffled and scratchy, throaty and white, dull and sharp, dead and alive, thick and thin, voluptuous, ethereal and what not. One of the favorite expressions has been to call the tone rich in fundamental resonance a HEAD tone, and the one strong in vowel form, a CHEST tone.

The actual name of the so-called head tone is a NASALIZED TONE, for it acquires its beautiful quality in perception through free use of the cavities above the soft palate (nasopharynx and nasal passages) for reenforcing and absorbing its vibrations.

The chest tone's proper name is ORALIZED TONE, for it acquires its disagreeable quality in perception through too much use of the mouth cavity for reenforcement and absorption of its vibrations, while the consequent strain on the muscles of the throat causes its chesty quality.

When the muscle actions in singing are so nicely balanced and free that the tone seems to flow from the singer, the tone vibrations seek a balance between nasalization and oralization which results in FULL RESONATION. (The term NASALIZATION should never be confused with nasal twang, which is always caused by blocking the nasal passages, not their free use.)

The common fault of nearly all beginning voice students, whether in choir or studio, is too much oralization (mouth resonation). Throaty tones, nasal-twang tones, and all the shades of harsh, shrill blatancy are merely forms of either muscle blockings or of too much use of the oral (mouth) cavity for resonation.

The reason WHY humming is a basic technic is that it is the only simple technic we have, which by its natural muscular action opens the nasal port (nose-doorway of soft palate, uvula and pharynx wall) while we are producing tones. Through its use the habit of nasalization and its consequent

strengthening of fundamental tone resonance can be acquired without conscious local attempts on the part of the vocalist to develop a so-called open throat.

One can hum by using the consonants, M, N, or NG. Any one of these three can be articulated from a clear tone, a breathy tone, or a tone blocked by tense muscle actions in the throat. (The writer calls the last a Pharyngea Squeeze because of the odd overtone reinforcement in the tense throat muscles.)

The clear M hum is the best for vocalizing purposes. The reason for this is self evident. Over 85% of the English language is pronounced in the front of the mouth. The M hum allows the tone vibrations not only to flow through and be absorbed in the naso-pharynx and nose but to completely fill the mouth cavity, ready to pick up the vowels when the lips are parted.

When an N hum is used, the tongue against the front roof of the mouth keeps the tone vibrations from filling that part of the mouth where the bulk of all consonants and vowels are formed. The N hum, however, is beautiful and dainty and is very often used when the individual thinks he is humming with an M. The M hum is easily distinguished from the N (even when the mouth is closed) by plucking the lower lip. If the hum is a true M hum the pitch of the tone can be heard in the lip membrane when the lip is plucked. That is not true of the N hum, for the tongue blocks the vibrations from reaching the lips. Closing the lips lightly from an U (dust) vowel will give the proper form.

The NG hum should be avoided for it completely closes the mouth cavity and through the pressure of the tongue against the soft palate has tendencies toward forming muscle habits of partial blocking of the nasal port as well as tension in the muscles between the tongue and the soft palate. These tendencies carry over into muscle blockings when one proceeds from the hum into vowel forms.

The surest technic for a dainty, clear M hum is for the vocalist to SAY lightly and naturally our colloquial closed lip English yes—MHM in his natural speaking range. Prolonging the initial M (not the letter M but the sound as used in saying MHM) one will find that he has a dainty flute-like M hum. If done exactly as spoken, using no change in muscle action, except the extremely light balanced control of abdominal lift against diaphragmatic descent (necessary to prolong the tone on a definite pitch), this hum will be clear, free from muscle interference, and its tone vibrations will be flowing THROUGH and absorbing IN the nasal passages as well as completely filling the mouth.

Start at middle-C using a five-note diatonic scale run (123454321) with this pure M hum. See that the amount of breath taken is as dainty as the hum, using diaphragm descent for inspiration and abdominal lift for expiration (see article in T.A.O. June 1940). Shift this exercise upwards by half steps (to keys of D-flat, D, E-flat, etc.) to the key of C above. Give instructions that at the slightest feeling of muscle tension or throat interference the individual drops an octave and proceeds upward with the rest of the group. When the upper note of the exercise comes to B-natural or C, untrained altos and basses may have tendencies toward changes in tone quality caused by tensions in muscle action. Mezzos and baritones will have the same tendencies at D-natural or E-flat; sopranos and tenors at E-natural or F. This is caused by lack of complete coordination between the abdominal lift, the shifting pitch mechanism of the vocal lips, and the corresponding shaping and arching of the pharynx and soft palate. Because the sense of tone vibration absorption seems to leave the front of the face and rise into the cavities of naso-pharynx and nose with this arching of the soft palate, the upper part of the range has been termed HEAD VOICE. It is no more a head voice than the lowest tone of the range when the nasal port is open. If the student hums more softly as the yawning arch is approached, and the abdominal lift is

adequate for the increased tension, there is no break or change. A breathy hum will always cause trouble in the upper voice; the clear M hum acquired from the MHM will progress freely through this part of the range. This normal arching of the soft palate as one proceeds into the upper part of the range is part of the old crude regurgitation reflex and has its source in the abdominal lift. The M hum modifies its action for singing purposes. It is unnecessary to ever localize its action. It is a normal RESULT of abdominal lift and pitch change, not a CAUSE.

Nothing is ever gained vocally by LOUD humming.

Always give instructions to a choir to hum softly; to drop an octave lower, the instant there is any feeling of constriction in throat muscles as the exercise proceeds upwards, and to avoid the slightest tendency toward muscle tension and its resulting odd tone qualities. For every time the ASCENDING exercise is used, one should use a DESCENDING exercise, for tension of muscles should always be followed by easy, lax use of the same muscles.

For a descending exercise, start humming downward from B-flat, in the key of E-flat, with the tonic triad (53135) and proceed downwards by half-steps to the key of E-flat below. On the descending exercise give the following instructions to a group: Take less and less breath as the exercise descends; be daintier and daintier in the use of the abdominal lift; and the instant any quality of breathiness or 'crackly frying' appears in the bottom note of the run, jump up an octave and proceed downwards again.

These two simple exercises are basic for they develop the muscle feeling of an open nasal port and the sense of tone vibration absorption in the cavities above the soft palate.

Many choral directors neglect the simple use of speech as a choral technic. When combined with humming it has no equal for speeding up the uniform blending and articulation of the choral group. Use the M hum in the center of the spoken range, prolonging it into the spoken M-MUM, MUM, MUM, MUM. Sense the feeling of the tone vibrations flowing through and absorbing in the cavities above the soft palate. Let this feeling blend into the spoken words of a difficult passage. Then this instruction: Now sing that passage again, with exactly the same muscle feeling, giving it support enough from the abdominal lift to keep it free. The resulting freedom, even in the most difficult phrases, is so instantaneous as to be almost unbelievable.

Melodic intervals of an octave or over can be easily mastered by the same technic. Speak the M-MUM, MUM, MUM, MUM, at the pitch of the lower tone; carry it over into the words involved in the wide interval, speaking these words with vigor as in the exclamation "Oh HEY There!" using what some speech teachers call the octave-twist. Then sing the interval with the same feeling of both energy surge and vibration absorption.

Once the alert choral conductor has mastered the use of humming as a choral technic and learned its application through speech to clean cultured articulation, his choral group is well on the road toward efficiency in delivering the thoughts, emotions, passions and moods of the choral literature to be produced.

### An A. S. C. A. P. Effect

• "The AsCap scrap has hit our church broadcasts pretty hard. Out of about 450 anthems we have only nine which may be broadcast. We cannot even play or sing out of our hymnal, published by an AsCap publisher. I am not even allowed to improvise an introduction or a coda to any anthem we do use on the radio; they are afraid I will involve them in some AsCap tune. I am in sympathy with the composer and believe firmly that AsCap has given the composer his greatest benefits," writes a reader whose church regularly broadcasts one of its Sunday services.



# Chorus Reeds: Shallot, Tongue, Boot

By G. DONALD HARRISON and the Hon. EMERSON RICHARDS

Chorus Reeds: Article 2

HAVING discussed the Tube and Block in the April article we now continue with the remaining details of Shallot, Tongue, Tuning-Wire, and Boot.

3A. THE SHALLOT: The shallot consists of a brass tube, the open end of which is wedged into the block; the lower end or head is closed. One side of the round tube is either flattened or cut away, leaving a flat section or face against which the tongue vibrates.

The shape of the shallot is perhaps the most important factor in generating the tone desired. There are two general classes of shallots: open, and closed. In the open shallot the entire face-side of the tube is cut away from the tip to the head, leaving the tube entirely open. In the French or Continental examples, the sides are parallel from the tip to the head. The head itself is dome-shaped and since the whole face is cut away, the tongue rests only against the edges or walls of the tube, the interior of the tube being entirely exposed.

The closed shallot differs radically from the open shallot. If the walls of the tube are very thick, the face may be formed by filing down one side of the tube so that a flat surface is presented. If this filing be continued long enough, a V-shaped opening in the cone-shaped tube will result. Or if the walls are not made so thick, one side of the tube may be cut away and a brass plate inserted, making a flat surface across the tube. In this flat surface a V-shaped opening is cut. The sides of the shallot are tapered so that the whole forms a rather slender cone, the small end being at the tip [top] and the larger end at the head [bottom]. The head is usually flat, the bottom of the tube being covered by a brass plate, although in some examples this plate is set at an angle. Generally speaking, the closed shallot is shorter in over-all length and larger in diameter, particularly at the head, than the open shallot. In some cases the V-shaped opening does not extend to the head, leaving a pocket on the inside of the tube.

The length and width of the V-shaped or triangular opening in the face has an important effect upon the tone. Sometimes this opening is not a true triangle, but where the opening is very wide the top takes more the form of an arch. Generally speaking, the larger the diameter (scale) of the shallot, the more the fundamental will be introduced in the tone. The larger the opening in the face, the louder and freer the tone. The generally narrower scale and wider opening of the open shallot result in a tone of greater harmonic development accompanied by a suppression of the fundamental and, for relative scales, a louder tone. In the closed shallot where a pocket is formed, a smoother tone results, whereas if the head is slanted, particularly at an acute angle, the fundamental is suppressed and the harmonics are brought into prominence.

Two types of shallot are shown in the accompanying illustration; both are standing on their tips, or upside down from their normal position in an organ, for in practise the tips would be solidly fitted into the bottom of the blocks. On the left is the open or Continental type of shallot; at the right, the closed or English type.

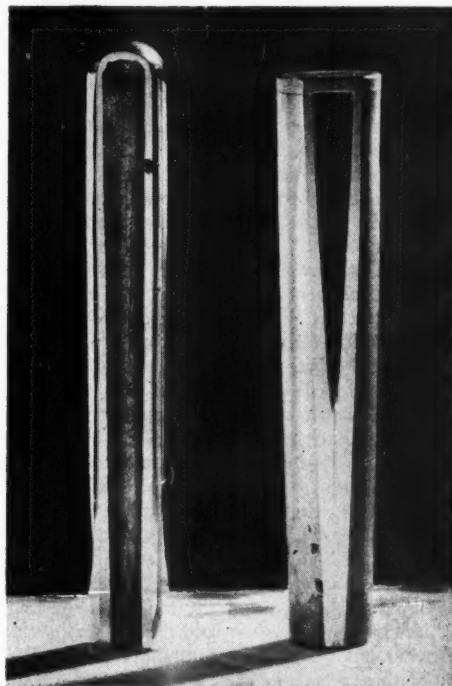
The closed shallot is the type used almost exclusively in England; it was perfected by Henry Willis. This type was later imported into America and until recently has been exclusively used here. A few French reeds containing open shallots were imported by Roosevelt and other builders in the 80's, but the closed shallot, in company with high-pressure reeds, has enjoyed a season of popularity both in England

*One of the most vital elements of the reed pipe is the shallot which the Authors herewith discuss together with the tongue and boot, thus completing the initial definition of the various parts that go to make up the physical structure of reed pipes.*

and America. The closed shallot was not unknown on the Continent and was used by Cavaille-Coll in a type of reed he called Basson, English Bassoon. As before stated, shallots both round and rectangular have been made of wood, principally for 16' and 32' Pedal reeds.

3B. THE TONGUE: The tongue consists of a flat piece of spring-brass of the general size of the face of the shallot, one end of which is fastened securely in the block, usually by means of a wedge, and held against the face of the shallot at a point some distance from the block by means of a wire-spring called a tuning wire. The tongue lays flat against the face of the shallot at the tip, but is curved outward and away from the face toward the head. The shape of this curve is a parabola.

The length and sweep of this curve are governed by the wind-pressure and the relative thickness of the tongue. In action the wind does not force the tongue to strike against the shallot. On the contrary, the curve in the tongue is so managed that the mechanical action is a rolling motion. The tongue rolls down the face of the shallot until the opening is almost closed, at which point the tongue is released and springs back from the face. The cycle completed, the action is repeated.



SHALLOTS—OPEN & CLOSED  
Aeolian-Skinner examples, open on the left, closed on the right; both have been photographed in upside-down position.

In order to preserve this rolling motion, it follows that the curve of the tongue must be mechanically uniform. Any kinks or flat places in the curve tend to destroy the motion and set up mechanical noises in the pipe. It is equally important that the face of the shallot be a true plane; otherwise the tongue will strike the shallot, resulting in a rough, disagreeable tone. Builders have sometimes tried to avoid the consequence of these mechanical shortcomings by placing leather over the face of the shallot, thereby softening the blow of the reed against the face. This results temporarily in overcoming the trouble, but as the leather hardens and loses its life, the difficulties gradually return. There is the further embarrassment that the constant pressure of the tuning-spring or -wire causes the tongue to kink at that point due to the soft bearing-surface below.

In the open type of shallot the tongue is usually longer, thinner, and of more pronounced curve than in the closed type. In the shorter and more stubby closed shallot, which is in modern work usually accompanied by higher pressures, much thicker brass is employed. In the open shallot the tendency of the pipe is to grow louder as it descends in pitch. This is because, when a natural scale is employed, the length of the shallot rapidly increases and consequently the vibrating-length of the tongue is also longer, necessitating a wide sweep to the curve.

In modern high-pressure reeds this tendency is overcome by what is called 'loading the tongue,' particularly in the basses. This practise of loading the bass tongues is an old one and applies to other vibrating musical elements, such as the bass strings of a piano, the principle employed being that the same pitch may be obtained from a heavier and shorter vibrating element than the normal. This loading may be accomplished by gluing felt or other material to the tongue, applying an appropriate amount of solder thereto, or by attaching brass weights. Henry Willis systematized and perfected the loading method when applied to high-pressure reeds. He screwed a graduated brass weight with a domed head to the outside of the tongue near its free end. The domed head is so arranged that the weight touches the tongue at only one point. The tongue itself has a compound curve, starting with an abrupt curve near the wire, which somewhat flattens out until it approaches the weight, where the rate of curve suddenly increases.

This loading enables the voicer to control the tone and obtain a smoother and softer quality. This naturally results in a greater development of the fundamental with a consequent thickening of the bass. It is usual to load the lower seventeen or eighteen notes of an 8' rank on a pressure of about  $7\frac{1}{2}$ ". The higher the pressure the higher the loading must be carried. The 16' and 32' octaves are always loaded in high-pressure work. The use of solder is a makeshift method seldom employed by reputable builders. The use of felt or similar material is a short-cut method of obtaining smooth tone, since it acts as a natural shock-absorber and covers mechanical defects in the face of the shallot and the curve of the reed. While it has the doubtful virtue of cheapness, it is open to the serious defect that the felt attracts vermin and is, therefore, perishable and at best but a substitute for the real thing.

The tongues of open-shallot reeds are not loaded, nor is it necessary in the case of low pressures to load the tongues in closed-shallot reeds. It was not the practise of Henry Willis to load his really beautiful chorus reeds on  $3\frac{1}{2}$ " except in the 16' octave.

Generally speaking, the higher the pressure the thicker the brass employed. The curve of the tongue is dictated by its length, thickness, wind-pressure, and type of shallot employed. The curve, to a large extent, is a natural one resulting from the balancing of these elements. In the case of low pressures and thin material, the curve is more sweeping than where shorter reeds, thicker material, and higher pressures are employed.

The balancing is important. One or more of the elements may be varied while the others are held constant; thus on a given wind-pressure, different lengths or thicknesses of tongue may be employed. Since the tuning-wire controls the vibrating length of the tongue, it follows that the position of this wire will influence the tone as well as the pitch.

Where balance is achieved between these various elements in the shallot, together with harmony between the shallot and the tube which has likewise been balanced, then an ideal relationship can be said to exist between the various parts. When such relationship exists, particularly in the balancing between the shallot-opening and the length, thickness, and curve of the reed, a wide latitude of regulation of the pipe exists so that it can be made softer or louder, or its harmonic content increased or decreased.



REED TONGUES

*Aeolian-Skinner examples; extreme left is for high pressures, third and fourth are for open and closed shallots respectively.*

Our illustration shows four tongues. At the left are two varieties of weighted reed tongues used with closed shallots; the type of weight shown is that originally employed and perfected by Willis. Note that the weight is beveled on the inside so that it touches the tongue at only one point, the center; the weight is screwed to the tongue, not soldered. The reed at the extreme left is for higher-pressure work; there is less curve and the weight is heavier. The next tongue has a higher curve, is of thinner brass, and has a lighter weight. The third tongue is used in the open French variety of shallot; the fourth is for the closed type.

Most organists are not familiar with the phenomenon that the reed will tune with other registers in the organ when the wire is set at other than its designated and ideal position. Because of the predominance of the fifths it will frequently tune to the fifth or twelfth as well as to the octave. The fundamental pitch may be obtained at several different positions of the wire against the reed in conjunction with adjusting the tuner at the top of the tube. Reeds are frequently thrown out of voice and made irregular in quality by inexperienced and unskilled tuners, in consequence of this unfamiliar behavior of the reed. For this reason the time-honored method adopted by Henry Willis, of cutting off the

tube to exact length, thereby admitting of tuning at only one point on the tongue, is worthy of revival. It greatly increases the cost of finishing; but the reed, once set, preserves its quality and regularity indefinitely. It is this feature that has preserved the high standard of excellence of Willis reeds.

The great enemy of any reed is dirt. Foreign substances may be blown or fall in between the tongue and the face of the shallot, and will either impair the tone, throw it off speech, or silence it entirely. There is always a temptation on the part of the hurried or careless tuner, when the speech is impaired, to tune the reed in without taking the pipe out and cleaning the reed. This is possible only when adjustment at the top of the tube is provided. With the tube cut to length, only one tuning point is possible and, therefore, the original voicing as intended by the designer cannot be either deliberately or carelessly changed or impaired. The open shallot, having practically no face, does not afford a lodging place for dirt as does the closed shallot, and it consequently suffers much less from this annoyance.

3C. TUNING-WIRE: The name suggests that its sole function is to regulate the pitch, but as we have before stated it also has the ability to control the tone color by lengthening or shortening the vibrating-length of the reed, thereby altering its harmonic production. Consequently the wire and its support must be so designed as to make it stay in position.

4. THE BOOT OR SOCKET: The boot encloses the reed between the block and the top-board of the chest. Its length, diameter, and toe-opening affect both the quality and pitch of the pipe. The harmony of adjustment between the tube and the reed must also extend to the boot. A boot of proper length and capacity tends to lock the harmonic development in the pipe.

5. WIND-PRESSURE: The general effect of pressure is later described at length in this discussion. It may be remarked, however, that for the best results the chest must be so designed as to give a prompt and direct flush of wind to the pipe, no matter what the pressure. 'Low' and 'high' pressures are necessarily relative terms. It is generally conceded that 5" is the dividing line between high and low pressure and the terms are so used in this article.

6. PLANTING: The matter of planting the pipes upon the chest has some importance. Unlike flue pipes, in the reeds most of the tone issues from the top; hence special care must be taken to avoid interference or directional effect.

For the reeds, the modern individual-valve chest with its direct flush of wind to each pipe is definitely superior to the old sliderchest. This opinion is supported by the practice of Father Willis in blocking the channel (groove) so as to give each individual rank an independent supply of wind, creating a condition similar to that existing in the individual-valve chest. This destroyed any acoustic effect of the channel which otherwise might have resulted in 'drawing,' and it greatly improved the percussive effect of the speech.

To sum up the matter of the chest we can say the modern pitman type individual-valve chest is quite suitable for all types of reeds. This kind of chest has heretofore been operated on relatively high pressures, from 5" up, but the individual-valve chest has now been so refined that it will operate promptly and efficiently on as low as 2" pressure.

Reeds require plenty of soundboard room, and should be so planted as to leave ample space between the pipes, and so arranged on the chest as to be readily accessible for tuning, since they will require much more attention in this direction than flue pipes. Because the pipe is an inverted cone and is, therefore, heavier at the top than at the base, it is customary to support the tube of all pipes over 2' in length. Usually a wood frame with a diagonal top is planted on the rack-board adjacent to the tubes of the pipes, and the tube is firmly attached to the frame by heavy twine or tape. A more convenient method is to insert a wire spring in the diagonal frame and solder a metal loop near the top of the bell of the

pipe so that the tube may be hooked to the stay in such manner as to assist in supporting the pipe.

In the case of an 8' reed, the reed mechanism becomes too small above top-G to be carried up as reeds, and it is usual to employ flue pipes in this region. Matching the reed to the flue pipe is a matter of extreme importance and requires more than ordinary artistic skill. In the case of chorus reeds of 4' pitch, more flue pipes are necessarily employed.

In the case of reeds of 16' pitch, the reeds can be carried up to the top of the normal 61-note compass. In this respect, the 73-note chests frequently found on the Swell, Choir, and Solo of modern organs, are not helpful to the reed chorus, since the extra trebles are not normally reeds.

The foregoing comments do not exhaust the refinements and subtle differences that may exist in the variations of the constituents of the reed, but they serve to emphasize the fact that there is possible an almost infinite number of structural differences in reed pipes, resulting in similar modifications in tonal characteristics.

In addition to the measurable structural proportions of the pipe there must be added the imponderable and utterly elusive effect of the individuality of the voicer. The personality of the artistic voicer inescapably becomes a part of the pipe. Consequently the hall-mark of the organ builder or his organization becomes irrevocably built into the pipe. And these subtle differences of personality in part serve to distinguish the work of one builder from that of another.

(To be continued)

## History of the Console

Corrections & Additions: Prefatory Note

MR. WELLIVER did a notable piece of work in his series of articles, which T.A.O. now hopes to make even better by such items as its readers are able to add. It was our first intention to hold all additions for one issue, but it now seems better to publish the individual items as they reach us. No one writer will ever have time or money enough to write the full history of the organ; until all the hidden secrets of antiquity shall have been unearthed and translated, that full history cannot be known. Which is merely another way of saying the thing never can be done. So let us do what we can, and be content with that.

I like what Mr. Homer D. Blanchard of Geneva College is doing. His business is the department of German at the College. His pleasure is to compile a card-record system of all things pertaining to the organ that interest him. Only by such a card system can anyone catalogue and finally record all we need to know about the history of the organ. Perhaps other readers here & there may be following that method. We proceed with what is available and hope for more.—T.S.B.

### By CECIL CLUTTON

• There are certain points in the November installment upon which I can throw some further light.

The St. Gervais console, of which you give an illustration, dates from between 1764 and 1768. Although all five manuals are ostensibly of full compass, the upper two, in point of fact, have no pipes below middle-C, and the keys are purely ornamental. The arrangement whereby the Positiv (clavier 3) is pulled forward and locked, to couple it to the Grand Orgue (clavier 2) is known as Le Tiroir. It was also employed by Silbermann, though with a rather less blacksmith-like mechanism, and is by no means so inconvenient as it sounds. The Grand Orgue at St. Gervais is permanently coupled to the lowest clavier, which contains only one stop, a 16' Bombarde. This affords interesting registration possibilities, as anyone can work out for himself. The wind-pressure



throughout the instrument is the customary  $2\frac{1}{2}$ ". The old 'Marche-Pieds' pedalboard has now given way to a normal French flat & parallel board, the ancient one being preserved at the back of the console.

Mr. Welliver mentions Jordan's work at Great Yarmouth in 1733. The first swell was, of course, that at St. Magnus the Martyr, London Bridge, by Jordan in 1712. This was a Nag's-head swell, the modern Venetian shutters having been borrowed from the harpsichord, which was first so equipped by Schudi in, I believe, about 1770. I have played several eighteenth-century Schudis with swells, and the shutters are still a perfect fit and highly effective.

Mr. Welliver says the date of the Lutheran Chapel in the Savoy is obscure. This is so only to the extent that the original nameplate has become somewhat corroded, so that the date may be either 1757 or 1767. The compass was \*FFF-C<sub>3</sub> (no FFF#) and the pedals are described as being "up to C." The compass was therefore, presumably, 19-note, and there were no pedal pipes. This was certainly the first English organ to have pedals. It was moved, with the congregation, to the present site some ninety years ago, and the organ was the subject of a carefully reverent and highly successful rebuild by Messrs. Walker in 1937. The majority of the pipes are still Snetzler's.

In theory, at least, both swells and pedals were anticipated by Renatus Harris in the giant organ which he wanted to build at the West End of St. Paul's Cathedral. Pedals are specifically mentioned, and one of the manuals was to possess the power of expression, although the manner in which this was to be encompassed was not divulged. As is well known, this organ was never built.

"The Strand Organ in St. George's Hall, London" [Nov. p.333] must refer to the famous instrument at St. George's Hall, Liverpool, which otherwise agrees with Mr. Welliver's remarks. The Liverpool organ was, I believe, the first in the world to have inclined stop-jambs. It also had numerous pistons, including general pistons, though of course not adjustable. There are, however, grounds for thinking that Willis had introduced pistons ten years previously, around 1845, in his early instrument at the Manor Road Chapel, Bermondsey.

Reverting for a moment to the St. Gervais instrument, it is interesting to reflect that no less than eight members of the Couperin family presided over it, extending over a period of 275 years.

The last instalment, February 1941, can, I think, be somewhat amplified. He refers to composition-pedals at St. George's Chapel, Windsor in 1661, and to their use by Father Smith. Both these were "shifting movements," consisting of pedal-operated ventils, and not true composition-pedals at all. Mr. Welliver correctly attributes the genuine article, moving the stops, to Bishop, in 1809.

But he is wrong in speaking of the 1875 Albert Hall instrument as possessing the first thumb pistons. Probably their first appearance was in Willis's instrument at Manor Chapel, Bermondsey, of 1845. This instrument still exists (and very fine it is) and although the pistons have gone, the spaces they occupied can easily be seen. Willis's Great Exhibition organ of 1851 and the St. George's Hall, Liverpool, instrument of 1855 each possessed copious pistons, including generals, but not, of course, adjustable.

Casavant certainly seem qualified to claim priority in the adjustable field, but Willis again invented a superb system and installed it at Hereford in 1892 where it worked perfectly for 45 years until the organ was rebuilt recently. At Hereford Cathedral each of the 22 pistons was adjustable at the console by means of 300 ivory knobs situated above the stops, at the console. Thus, any stop may be on, off, or neutral on any piston in the same department. It was, of course, excessively complicated and expensive to make, but could hardly be improved upon in use. The 1892 console is preserved at the Willis factory.

Mr. Welliver dates the Tremulant no earlier than 1605. Unfortunately, all my reference works are now away from London, to avoid the bombs, but surely the Tremulant was used in Germany from 1500.

Hope-Jones introduced double-touch earlier than 1903. The earliest example I know of was Worcester Cathedral in 1897, which also had a stop-switch and many other devices.

[\*Will one of our British readers kindly take the trouble to advise us just how the progression of octaves is indicated in current British practise? In America the series of C's is, beginning at 16': CCC, CC, C, c<sup>1</sup>, c<sup>2</sup>, c<sup>3</sup>, c<sup>4</sup>. Thus in the organ as built today, CCC indicates the bottom C of the 16' Diapason on the Great and also the bottom C of any 16' register in the Pedal Organ; and c<sup>4</sup> is the top note of the normal manual. If anyone can give it also for any of the European countries it will be appreciated.—Ed.]

#### By Dr. CASPAR KOCH

• I made the following marginal notes in reading Mr. Welliver's February article:

Rupp, in his History of the Evolution of the Art of Organ Building (1929) says: "The first adjustable combination action was built in Italy three hundred years ago. By a lateral adjustment of the knobs, registers were prepared for operation by a combination pedal."

Merklin, in his Organologia (1924) and in a contributed article to the Zeitschrift fuer Instrumentenbau, speaks of the installation of swell-shades in Spanish organs during the seventeenth century. The large organ in the Cathedral of Toledo, built during the second half of the seventeenth century by Jose Verdalonga, was provided with three swell-chambers, one of which enclosed eight ranks of reed pipes. Nor was this an isolated case. By the beginning of the eighteenth century, when Jordan was experimenting with swell-shades in England, Spain was enclosing complete divisions in swell-chambers.

The Silbermanns did not build Echo divisions.

## War Service by Brick Church

*'A Service of Prayer and Intercession for the British Commonwealth'*

THE morning service in the Brick Presbyterian, New York, March 23, was one of "prayer and intercession for the British commonwealth of nations," and by courtesy of Dr. Paul Austin Wolfe, pastor, who adapted and wrote the "Prayer and Intercession" from various sources, with original additions, it is herewith reproduced for the benefit of other Christian churches with the suggestion that it be used throughout all America.

#### THE SERVICE

Elgar, Song of Morning

Hymn, Call to Worship, Prayer of Confession, Lord's Prayer, Responsive Reading, Gloria Patri.

"Dear land of hope," Elgar

Scripture Lesson, Children's Sermon, Hymn, Scripture Lesson, Prayer, Offering.

"For all who watch tonight," Dickinson

Presentation and Consecration, Doxology, Sermon, Prayer and Intercession, Presentation of Flags, Hymn, Benediction, Choral Amen.

Webbe, Heroic Piece

At the 'Presentation of Flags' (American and British) the congregation sang one stanza of "America" to the text, "My country, 'tis of thee," and then one to the text, "God save our gracious King." Herewith is the responsively-read—

#### PRAYER AND INTERCESSION

Minister: O Lord, save the State.

Congregation: And mercifully hear us when we call upon Thee.





**DEAGAN CARILLON STUDIO**

Erected on the grounds of the J. C. Deagan plant in Chicago so patrons can more comfortably inspect the Deagan product.

M.: Endue Thy ministers with righteousness.

C.: And make Thy chosen people joyful.

M.: O Lord, save Thy people.

C.: And bless Thine inheritance.

M.: Give peace in our time, O Lord.

C.: For it is Thou, Lord, only, that makest us dwell in safety.

M.: Almighty God, the fountain of all goodness and grace, we pray for the welfare of our nation and of the British Commonwealth of Nations and of all who are joined to us by the ties of common life.

C.: We beseech Thee to hear us, O God.

M.: That the President of the United States may be endued with wisdom and understanding, that the King of Great Britain and the members of the Royal Family may be enriched by Thy grace, and that all who are in \* authority over us may have a pure motive and a right judgment in all things:

C.: We beseech Thee to hear us, O God.

M.: That a wise and humble spirit may prevail in the Houses of Congress and in the Parliament of Great Britain; that we may be delivered from selfish rivalries and mistaken policies:

C.: We beseech Thee to hear us, O God.

M.: That soldiers and sailors and members of the air force may be protected and defended in their dangers; that citizens of every race and color and creed may respond eagerly to the call to sacrifice and be blessed with courage and fortitude:

C.: We beseech Thee to hear us, O God.

M.: That Thy merciful blessing may be extended to the suffering peoples of Norway, Denmark, Holland, Belgium, France, Poland, Czechoslovakia, and the valiant people of Greece and China†; may it please Thee to comfort all that are in places of oppression, persecution, and tribulation.

C.: We beseech Thee to hear us, O God.

M.: That Thy compassion may be given to all nations, to all who pray for us and all who have desired we should pray for them:

C.: We beseech Thee to hear us, O God.

M.: Finally, that it may please Thee to give us true repentance and to forgive all our sins and shortcomings. O Thou who has hast called our own nation and the British Commonwealth of Nations to a place of trust and responsibility throughout the world, take from us, we pray Thee, all pride, greed, and injustice. May the love of Christ be so truly shown forth among us that His Name may be glorified throughout the world, and all peoples live together in peace and charity.

C.: We beseech Thee to hear us, O God.

M.: Now unto God the King Eternal be ascribed all honor and power, all might and majesty, all glory and dominion; henceforth and for evermore. Amen.

(\*Since the one and only true "authority over us" in America is the Constitution, we suggest a change to some such phrase as "all who are called to serve us in public office."

(†Yugoslavia is now to be added to this group.)

As all our readers know, Dr. Clarence Dickinson is organist of the Brick Church, with one of the best choirs in the City.

Appropriate to this special service is the "Hymn of Freedom," by R. Vaughan Williams to text by G. W. Briggs, Canon of Worcester, published by Oxford Press and obtainable in America from Carl Fischer Inc. It is an unusually strong unison and we suggest it as processional, recessional, or mid-service anthem. As the printed copy says, it was "written in this time of war" and therefore is doubly appropriate.

## Deagan Opens Unique Studio

For practical demonstrations of tower-carillon type of music

• J. C. Deagan Inc. of Chicago, whose Chimes and other percussions have long been the most popular of all in the organ field, has arranged a 'carillon studio' overlooking the courtyard of the Deagan plant, for the purpose of practically demonstrating and inspecting the operation of the Deagan-made 'Tower Carillon.'

The studio itself is air-conditioned for year-round comfort and is equipped with complete mechanical units for the control of the new "harmonically-tuned Deagan carillon installed in the center of the court-yard," in full view through the large central window of the studio. The mechanism has already been pictured and described in detail in these pages; it produces music either manually from a small keyboard or automatically through Deagan's own player mechanism, and the latter can be controlled by clockwork on a 24-hour basis. A system of floodlights makes the view even more impressive by night.

"Through a glass panel the visitor observes the system of relays which, with the generator, translate ordinary current into the powerful impulse that operates the electric action; a cut-away model of the action demonstrates the tremendous impact delivered to the chime."

The playing mechanism installed in the studio includes a device to sound the Westminster chimes on the quarter-hour and an 'automatic Angelus' set to produce its music in accordance with the requirements of Catholic churches. In addition there is a 'peal player' by which the church can "utilize any number of the bells as a bell-peal." From the small keyboard the visitor can play his own music, in melody or four-part harmony as he prefers.

The Deagan office extends an invitation to any and all to visit the studio and inspect both music and mechanism.

## Some Possible Improvements

By LAUREN B. SYKES

A distinguished visitor reports on New York music by T.A.O. request

• A short time ago it was our privilege to visit New York City. We were there long enough to hear a number of recitals and services. Much of everything we saw and heard in connection with the church and organ recital we enjoyed very much; a few things we didn't enjoy so much and for the general benefit of the profession and at the request of T.S.B., I set them forth.

There are probably more paid church choirs in New York City than in the rest of the States; more Rolls-Royces too. Musically, their presentations are tremendous; in fact, I got so excited during some of them that I could hardly sit in my seat. Yet some of them were so professional and cold that



KILGEN MINIATURE

The new unit organ developed by the Kilgen Organ Company and marketed under the trade-name 'Harmonic Ensemble'

you might well imagine yourself in the Metropolitan or Radio City Music Hall, instead of in a church service. What's the value from a worship angle? Or is that approach overlooked nowadays as being old foggy, and as long as we have a group of magnificent voices, all singing the right notes in perfect rhythm, we feel that we have the perfect answer to twentieth-century church music?

Those who have paid choirs don't know how lucky they are. No long hours of drilling notes into people's heads. In my conversation with one organist, the trend was toward the subject of paid choirs, and he asked me how many paid singers I had (in Hinson Church, Portland, Ore., with a membership well over two thousand). When I replied that I had 165 members (junior and senior) in our six choirs with no paid members, a rather pained expression passed over his countenance as if to say, "My, what inferior music you must turn out." It would interest me greatly to see some of the fortunate ones come over on the other side of the railroad tracks and swing a few rehearsals with a volunteer choir. They would probably go back to their choirs with a more profound appreciation of the work 95% of the country's organists are doing.

When a store advertises it is selling a \$1.98 article for 98¢ and it is only a 69¢ article to begin with, the better business bureau cracks down and the sparks fly. Somebody should crack down on the director who advertises he is giving an oratorio and then presents only two or three choruses and several arias and recitatives. If we divide an oratorio into three or four parts and say we are giving "a portion" each time, that is above criticism; but to advertise an oratorio and then give only forty minutes—there is surely something wrong somewhere.

"Right this way, ladies and gentlemen, and you will gaze upon a mosaic, a rare tapestry, a priceless oil, or monument given to this Church by the family of the late Mr. Soandso, the millionaire." So goes the spiel given by the usher who conducts the tour of some of the church grounds after the morning service. Why does the church brag about the wealth left it by the millionaires who couldn't take it with them? Let's have beautiful churches, by all means, but when they inspire praise to other than God Almighty, let Christians remonstrate in righteous indignation.

We have a right to expect an organist who is playing a recital to bring forth from the instrument all the lovely and outstanding characteristics it contains. To assume the responsibility of playing a public recital and doing less than this is to misrepresent the organ and its builder. Baroque style may be here to stay or may not be—a point we need not argue here—but he who plays a program without once using the warm, vibrant tones of that individual organ, and tries to make it sound baroque when it isn't that kind of an organ—

I say that recitalist is guilty of injustice to his public and to the organ builder, to say nothing of the composer.

A countless number of nice things could be said for all the inspiring music we did hear, but we understand that the dog biting the man is not news anymore.

## Kilgen Organ Co.'s Miniature

An attractive four-rank unit with detached console

• Eugene R. Kilgen of the Kilgen Organ Co., St. Louis, announces the Company's new miniature under the trade-name 'Harmonic Ensemble,' to sell at "less than \$1800."—which brings it well within reach of the professional organist for his own home or studio.

### 'HARMONIC ENSEMBLE'

V-5. R-5. S-24. B-18. P-324.

PEDAL		2	Diapason
16	Bourdon 32	8	Cornopéan tc (S)
8	Diapason (G)		Chimes pf
	Stopped Flute (S)		
	Dulciana (G)	16	Stopped Flute tc
4	Diapason (G)	8	Diapason (G)
GREAT			SWELL
8	Diapason 85		Stopped Flute 85
	Stopped Flute (S)	4	Dulciana (G)
	Dulciana 73		Diapason (G)
4	Diapason	2 2/3	Stopped Flute
	Stopped Flute (S)	2	Stopped Flute
	Dulciana	8	Cornopéan tc 49
2 2/3	Diapason		Tremulant

As all organists know, the stoplist in such an instrument can be varied to suit the individual purchaser, but a practise organ, or even a chapel or small-church organ, of four manual voices and a total of 24 stops is something that should make real music. It is entirely expressive, and is being installed with detached console and case as shown in the picture, and also with pipework more remotely housed, speaking through appropriate tone-openings in side-walls, floor, or ceiling. Console measurements are standard, with 32-note pedal clavier; no organ-builder would think of anything else for the personal use of a professional organist.

The console is most attractive, and we should thank the Hammond Clock Co. for proving that small consoles for such instruments are more attractive than the bulkier ones formerly in style. Width is 4' 10", depth 3' 11" height 3' 8". Pipework and chests, etc., require a space 8' wide, 3' deep, 8' 2" high.

Mechanically this small instrument is built to the same standards as the larger. Silver rubbing-contacts are used, action is electro-pneumatic.



LONGY SCHOOL OF MUSIC

at Cambridge, Mass., announces the appointment of Melville Smith of Cleveland as Director, effective July 1, 1941.

# EDITORIAL COMMENTS

## AND REVIEWS

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In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

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### Know About Tenebrae?

EVERY time a Frenchman starts a new edition of the complete organ works of Bach, Germany starts a war. Widor began his edition in collaboration with Dr. Schweitzer, five volumes were issued, and Germany started the war of 1914. Mr. Marcel Dupre started his edition without collaboration, five volumes were issued, and Germany started the war of 1940. In each case, the editions came up to the choral preludes and stopped; it's the choral preludes with their English texts that organists most want. And still haven't got.

Perhaps in the interests of international peace we should pass a law prohibiting Frenchmen from ever again undertaking a complete edition of the organ works of Bach.

—t.s.b.—

One of the unique services in my experience thus far was the Maunday Thursday 8:00 p.m. service by Mr. Ernest White and his two choirs in the Church of St. Mary the Virgin, New York. St. Mary's is an outstandingly high church; hence such an unusual service fits it perfectly. It was part of the complete tenebrae ritual. I hope my readers, for the most part, find this as much Greek as I found it originally. With the help of Mr. White and a few reference works I can give at least a fairly accurate definition of what it's all about.

Tenebrae is an ancient ritual, devised when Christian churches were all united under one banner. It is divided into three complete and very long services, for Thursday, Friday, and Saturday of Holy Week; but they are sung on the afternoons or evenings of the days before. Thus my Maunday Thursday service was that for Good Friday. It consisted entirely of Psalms and Scriptural passages sung by the men's choir in the choir, with a-cappella interludes or responses sung by the mixed choir in the rear choir-gallery. No instrument is permitted in the services, so the a-cappella selections, all in Latin, were sung unaccompanied, the organ being used merely to sound a chord for the gallery choir or play the first notes of the plainchant for the men's choir in the front of the church. The entire service was choral; no words were spoken. In fact the clergy officially were not present at all, though St. Mary's clergy invariably are there whenever anything of any kind is given—a type of cooperation not too often experienced by organists.

At first thought we might conclude that the Psalms are hardly appropriate for services commemorating the death of Christ, but those chosen for tenebrae are. St. Mary's has been presenting the complete tenebrae cycle for five or six years, so the congregation knows what is expected of it. The only congregational participation was in rising at certain stated times; fortunately there are no congregational hymns in tenebrae. The brief form provides chants for the responsories, but Mr. White used polyphonic settings instead. The music setting may be varied, the texts are rigidly fixed.

The distinctive features of tenebrae are interesting. No words are spoken; all are sung, and with the exception of the music by the rear gallery choir, plainchant is used exclusively. The service is conducted not by the priests but by the men's choir divided on either side of the choir. The Psalms are chanted by them, the verses alternating between the two

groups. The Gospels and Lessons, if I may call them such, are chanted to Gregorian by a member of the men's choir who, to all intents and purposes, becomes a priest and performs the functions of a priest—at least to my way of thinking. A special set of fifteen candles is placed forward of the sanctuary, to the south, and after each Psalm one candle is extinguished until, near the close of the service, after the fourteenth Psalm, only one candle remains lighted. The lights in the church are then extinguished slowly, one at a time, until the only light remaining is the one candle. The men's choir in the meantime continues its chanting from memory, virtually in total darkness. Then the final candle is removed and carried out of sight behind the altar. When the service has concluded, the congregation files out in complete darkness, though an usher was at the door with a flashlight to assist when necessary.

I sat through this two-and-a-half hour service with no loss of interest, so either I was in the mood or the service did what it was intended to do—mark impressively the death of Christ. The lights are thus extinguished in the three services of tenebrae because Christ the Light of the world was put to death.

I had so many things to learn that evening that I may be wrong about this, but it's my impression that the ideal is to have not two choirs but three: the men's choir in the choir, the mixed chorus in the choir-gallery, and a tenebrae choir back of the altar (of course singing in darkness, from memory, toward the close of the service). Since only two choirs were at the moment available, Mr. White near the end of the service took his mixed chorus from the gallery into a chapel on the south side of the sanctuary, and there they sang in a lighted room with the door open, so that the church was not in absolute darkness but had the altar somewhat illuminated through the open door.

Is there any other Episcopal church in America doing the three complete services of tenebrae without cuts, as St. Mary's does them? Mr. White believes there are some Catholic cathedrals or churches which do it annually, but it would be interesting to know definitely, if any of our readers can report. And to organists in the Metropolitan district within reach of St. Mary's I'd say by all means attend one of the services next year and be sure to stay to the end. It will mean close to a three-hour service but I believe a visitor will not regret it.

Incidentally, Mr. White has had the console removed from the center of the choir-gallery and placed to one side, the organist facing the choir and director (Mr. White), the choir itself now occupying the center of the gallery and singing as one compact unit. And singing better than ever before too. The excellent work done by Mr. Nold in training both congregation and choir to the strictest of strict church music gave Mr. White, his successor, something fine to build on, and he is building excellently.

—t.s.b.—

Ever wonder what the other fellow really thinks of you? I asked Mr. Sykes to say just what he did think of New York City's organ world after his stay of some months here during the late summer and early fall of 1940, and in these columns he says it. I was with Mr. & Mrs. Sykes quite often on their rambles around town and I believe he's saying just what he means. There are those who advertise one thing and deliver



another; not knowing whom he had in mind as advertising an oratorio and then giving only a portion of it, I checked through the Saturday editions of the Times and Sun, and found that in every case where an oratorio was being drawn upon the text and advertising announcements alike mentioned that it was only a portion. So the individual he had in mind wasn't programing anything for that Sunday and I still don't know who he was.

I had experience with both volunteer choruses and with paid, and found the paid choir more difficult to whip into shape than the volunteer. But obviously, any musician who studies with a teacher is a better musician than one who does not; so the paid chorus will always do better work than any possible chorus of volunteers. However, until economics readjust themselves in America to once more put the value on honest effort instead of on joyful loafing, our churches won't have much money to pay choirs; so we must make the best of it with our volunteers. The practical solution is a choir of volunteers who will be paid enough by the church to command a greater degree of loyalty, in such a city as New York, than mere sense of duty arouses. A chorister is wise enough today to see the rubbish behind the wornout argument that he should give his services to the church; he knows all too well that neither the minister nor the sexton nor the coal-man would for a minute do business with the church on that basis, so why should he? But singing can be a lot of fun, and doing one's duty is a source of inner satisfaction; so a vast army of comparatively young New Yorkers continue their volunteer services in innumerable choirs.

I hate to explode any bubbles but it would surprise me if there were more than a dozen paid chorus choirs in all of what is popularly (and erroneously) called New York City. And of this presumed dozen, not more than three are large enough to do their jobs well. Boychoirs almost of necessity must be entirely paid, the boys getting a minimum, the men getting something better. But boychoirs rarely can do oratorio services, so Mr. Sykes must be thinking of our mixed choruses.

Decades ago the organist went into church work totally unprepared to do anything at all about his choir. Dr. Williamson was the first to thunder against that. Now we all see the light and the present crop of organists have nobody to blame but themselves if they do not know how to make a chorus of volunteers sing satisfactorily and enjoy it; enjoy it enough to be remarkably constant in their attendance at rehearsals and services.

I had hoped Mr. Sykes would bear down hard on some of the current defects in our church music, chief among which is over-accompanying. He does New Yorkers the compliment of considering that they already know their own sins. I know a few who don't.—T.S.B.

## Children's Chapel in Washington

*Built by Mt. Vernon Place Methodist Church for Children's Services*

• Something unique in churches is the new Children's Chapel in the Education Building of Mount Vernon Place Methodist Church, Washington, D.C., opened March 9, 1941, and built exclusively for the children of the parish, with a seating capacity of 150. The Chapel is of Colonial architecture, finished in "Williamsburg white and mahogany"; lighting is "indirect florescent sunlight, controlled by switches in the pulpit."

While the entire unit is a memorial, the most unique feature, so far as the organ world is concerned, is the adult choir's gift of the organ as a memorial to Mary Bertha Shure, daughter of R. Deane Shure, organist of the church. The console is finished in white, with mahogany trim, and the organ, a 2m Pilcher, was designed by Mr. Shure. The grille behind which the pipework is housed was designed by Mr. Shure and made by Herman Bruffey, a member of his choir.

Children's Chapel is on the same floor as the auditorium of the church, with vestibules so arranged that the children's

choir participates in the processional to the main service before going into the chapel for their own service, both services being held at 11:00. Children's Chapel has its own minister, the Rev. Wilbur Wilson, and the children from their own members supply their collectors, board of stewards, and other officers. They use the same order of service as the adult congregation and sing the same responses. Ralph Kinison is organist of the Chapel. Mr. Shure organized the children's choir and gave them their initial training prior to the arrival of their minister who now directs them in two rehearsals a week. They sing mostly three-part music.

Mary Bertha Shure, in whose memory the Chapel organ was given, died at the age of twenty, on the same day her diplomas arrived from Southern Seminary where she had completed her college and art courses.

Membership in the Children's Church is limited to the age of fifteen, and their services now habitually overflow into the vestibule, just as the main church services regularly overflow into a room on the floor below where amplifiers have been installed. Mr. Shure played the dedicatory recital on the Chapel organ April 4, 1941, climaxing the events of the "dedication of the Chapel" during the week beginning March 31.

## SPECIAL SUMMER COURSES

*Facts About Special Courses Offered Organists This Summer*

### Index of Current Summer Courses

• *Herewith is a summary of the summer courses advertised and described in previous pages for the current season:*

American Conservatory, organ, choir-work, theory; Chicago, May 15 to June 25, June 26 to Aug. 6; April page 100.

Guilmant Organ School, organ, choir-work, theory; New York, July 8 to Aug. 8; Feb. page 34; April 113, 128.

Juilliard School of Music, organ, church music; New York; April page 102, 113.

Peabody Conservatory, full courses, organ with Dr. Charles M. Courbois; Baltimore, Md., June 30 to Aug. 9; April page 123.

Edith E. Sackett, junior-choir work; Bangor, Me., July 21-25; New York, July 7-12; Pittsfield, Mass., June 23-28; April page 101, 113.

Westminster Choir College, specializing in choir-work with organ lessons by Dr. Alexander McCurdy; Los Angeles, June 30 to July 18; Northfield, Mass., July 22 to Aug. 10; April page 98.

Dr. David McK. Williams, organ-playing and choir routine; New York, July 1 to 31; Feb. page 53; March 84.

### American Conservatory

• No information on the summer-course is available but it is to follow somewhat the materials of the major winter courses under the direction of Frank Van Dusen with a faculty of distinguished experts in organ, choir-work, and church music in general, in which latter subject "the class meets twice each week for 90-minute periods." It will be noted that two complete courses are offered, one beginning May 15, the other June 26.

### Junior-Choir Courses by Miss Darnell

• Again Miss Darnell's course will include all phases of junior-choir work, and in addition to the course given in her own church in New York City she has been engaged to give it in the summer sessions of the Juilliard School of Music.

### Hartford Choir-School

• Lyman Bunnell conducts classes in vocal methods, junior-choir organization, choral conducting, etc., in which specialties he is distinguished, holding the F.W.C.C. degree from Westminster Choir College. This year Dr. McCurdy, of Westminster, will be associated with him, teaching service-playing, accompanying, repertoire, and interpretation. Last year the summer-school under Mr. Bunnell's direction enrolled 32 organists from the eastern states.



**Peabody Conservatory**

• Again Dr. Charles M. Courboin teaches organ, with a 4m and six smaller organs available for lessons and practise, and a 2m electrotone for those wanting to turn to that field. This is Peabody's 30th summer session and all subjects are available under expert instruction; Peabody has long been noted for its thoroughness in such neglected subjects as ear-training, dictation, etc.—of vital importance to the church organist. The famous Virgil Fox is head of the organ department but is not available during the summer sessions, Dr. Courboin handling the department then. Students may earn credits toward the Mus.Bac. degree.

**Westminster Choir College**

• Dr. John Finley Williamson who can properly be credited with the inauguration of the summer-course idea for organists in America, again covers the entire country by a course in California and another in Massachusetts. No facts about the current courses are available, presumably because the character of the work is already generally known. The chief feature for organists is the Williamson method in choir-training, an intensive course that has done much to bring on a needed revision of the average organist's attitude toward his church duties. Again this year Dr. Alexander McCurdy is available for organ lessons at both centers.

**Dr. David McK. Williams**

• No data have been received to explain the details of Dr. Williams' July course, other than that he will deal with both choir-routine and organ-playing. It should be pointed out that Dr. Williams' church (St. Bartholomew's) has long been famous for the excellence of its paid chorus of trained voices and the size and richness of its organ, probably the largest in the City. Visiting organists have sought admission to Dr. Williams' rehearsals, to observe his methods at first hand, and presumably this has induced him to arrange the present courses.

**Addenda**

• Today in all sections of America special courses are available for organists, and for the most part such courses provide also an element of recreation & vacation, since most organists select courses in other than their home towns. This column is provided for the purpose of furnishing a ready reference as to what and where all such courses are.

**Sabol Residence Organ**

Kansas City, Missouri, builder builds one for himself

• "I have read a great deal of what the organ-builder does for others; perhaps some of your readers would be interested in what one organ-builder has done for himself," wrote G. J. Sabol, of Kansas City Organ Service & Supply Co. What Mr. Sabol has done for himself is herewith told in stoplist, story, and pictures. He has been active in organ-building since 1916, with the Austin organization since 1919, and head of his own business, established in 1925.

The present organ has been built of pipework by Austin, Kimball, and Roosevelt, based largely on an instrument originally built by Kimball. All the present work of building and rebuilding was done in the shop of the Kansas City Organ Service & Supply Co. The synthetic Saxophone has been retained from the original instrument, and the Marimba with its repeat-stroke action has been similarly retained. The 32' Resultant uses the unison and fifth from the 16' Flute.



The G. J. Sabol residence, Kansas City, Missouri.

The pipe-work is housed in a chamber 8' wide, 12' long, 13' high, in the far right corner of the home on the same floor level as the music-room. Tone exit is through an opening 4' wide, 7' high, covered by a heavy oak grille constructed in the manner of a French door; access to the pipe-work is attained merely by opening these grille-work doors and rolling back the entire unit of shutters behind them. By means of these shutters the entire organ is expressive.

As the accompanying photos show, the Sabol residence is beautiful both inside and out; the attitude of happiness in the pose of Mrs. Sabol on the stone wall surrounding the home speaks eloquently of the justifiable pride of possession, a pride considerably increased by the music now made possible by organ and piano. Mrs. Sabol is a pianist and Mr. Sabol plays the organ "in the very simple and modest manner in which most practical organ-builders do," says Mr. Sabol, adding that "the general goodfellowship resulting from the playing of our many friends, in addition to my conviction that all organ-builders should own and use their product, are two of the principle motives of the installation."

Since most of the work had to be done in spare hours, the rebuilding and installation occupied Mr. Sabol for the past half-year, with a few details still to be finished. He's an ardent Austin fan and represents that builder in his district. The cost of operating his residence organ is, at Kansas City rates, about five cents an hour.

Has any reader noticed anything unusual in the console? It incorporates an excellent and, we think, new feature: the music-rack is of plate-glass.

KANSAS CITY, MO.  
G. J. SABOL RESIDENCE  
K. C. Organ Service Co.  
V-9. R-9. S-22. B-10. P-681.  
PEDAL: V-0. R-0. S-4.  
EXPRESSIVE  
32 Resultant  
16 Diapason (G)  
Claribel Flute (G)  
8 Claribel Flute (G)  
GREAT 5 1/5": V-3. R-3. S-7.  
EXPRESSIVE  
8 DIAPASON 85-16'  
CLARIBEL FLUTE 97-16'

GEMSHORN 73  
Claribel Flute  
Claribel Flute  
HARP CELESTA 49b  
CHIMES 21t  
SWELL 5 1/2": V-6. R-6. S-11.  
8 VIOLIN DIA. 73  
Claribel Flute (G)  
SALICIONAL 73  
VOIX CELESTE 73  
4 Claribel Flute (G)  
2 2/3 Claribel Flute (G)  
2 Claribel Flute (G)  
8 OBOE HORN 73

CLARINET 73  
VOX HUMANA 61  
MARIMBA 49b  
Tremulant  
COUPLERS 13:  
Ped.: G-8-4. S-8-4.  
Gr.: G-16-8-4. S-16-8-4.  
Sw.: S-16-8-4.  
Combons 12: G-4. S-4. Tutti-4.  
Crescendos 2: Full-Organ. Register.  
Reversibles 2: G-P. Full-Organ.  
Cancels 2: G. S.  
Percussion: Deagan.  
Synthetic Saxophone on Swell.

WASHINGTON, D.C.  
FOUNDRY METHODIST CHURCH  
M. P. Moller Inc.

Specifications, R. O. Whitelegg  
Dedicated, Nov. 10, 1940  
V-28. R-35. S-40. B-9. P-2276.

PEDAL 4": V-3. R-3. S-12.

16 DIAPASON 32ow  
BOURDON 68sw  
*Dulciana* (C)

8 OCTAVE 44m

*Bourdon*  
*Melodia* (C)

4 *Octave*  
*Bourdon*

2 *Bourdon*

16 *Bombarde* (S)

8 *Trompette* (S)

4 *Bombarde* (S)

GREAT 4": V-6. R-8. S-7.

EXPRESSIVE (with Choir)

8 DIAPASON 61m  
SPITZFLOETE 1/2t 61m

4 OCTAVE 61m

2 2/3 OCTAVE QUINT 61m

2 SUPEROCTAVE 61m

III MIXTURE 183m

17-19-22

8 CHIMES A-f<sup>2</sup> 21

SWELL 4": V-11. R-14. S-11.

8 DIAPASON 73m

ST. FLUTE 73sw

SALICIONAL 73m

VOIX CELESTE tc 61m

4 PRINCIPAL 73m

FLUTE 73w

IV PLEIN-JEU 244m

12-19-22-26

Breaks on 20-32-44-56

16 BOMBARDE 73r

8 TROMPETTE 73r

OBOE 73r

4 CLARION 73r

Tremulant

CHOIR 4": V-8. R-10. S-10.

16 *Dulciana*

8 GEIGENDIA. 73m

MELODIA 73w

DULCIANA 85m16'

UNDA MARIS tc 61m

4 FLUTE 73sw

2 PICCOLO 61m

III DOLCE CORNET 183m

12-15-17

8 CLARINET 73r

*Chimes* (G)

Tremulant

COUPLERS 23:

Ped.: G-8-4. S-8-4. C.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Combons 30: P-6. G-6. S-6. C-6.

Tutti-6.

Crescendos 3: GC. S. Register.

Reversibles 2: G-P. Full-Organ.

Tutti cancel.

Percussion: Deagan.

Blower: 5 h.p. Kinetic.

### Frederick Stanley Smith

American Composers: Sketch No. 55

• Mr. Smith was born May 21, 1890, in Chambersburg, Pa., finished highschool there, graduated from Lebanon Valley College, Annville, Pa., in 1910 with diploma in organ and piano. His organ teachers were H. L. Oldham, H. D. Jackson, Orlando A. Mansfield, and H. A. Matthews; piano,



Frederick Stanley Smith

D. H. Ezerman, Olga Samaroff, A. E. Johnstone; theory etc., Mr. Matthews, Geo. A. A. West, Robert Delaney, Lamar Stringfield. He went to Ithaca in 1933 for the summer course of Dr. John Finley Williamson and in 1936 took the course conducted in Chambersburg that year by Dr. F. M. Christensen.

His first church position was First United Brethren, Annville, 1906, followed by two churches in Hagerstown, Md., 1914 to 1916; three in Wilmington, Del., 1917 to 1923; then Philadelphia, 1924 to 1928; to the First Presbyterian, Statesville, N.C., 1928;

Village Chapel Episcopal, Pinehurst, N.C., 1930 to 1933; and to his present church, First Baptist, Raleigh, N.C., in 1938, where he plays a 3-30 Austin and directs an adult chorus of 36 and junior choir of 30, three rehearsals a week. He is director of the Raleigh Male Chorus of 32 voices, two concerts each year; director of the Raleigh Mother-singers of 50 voices, the Wake Forest College Glee Club of 60 voices doing an annual spring tour of seven concerts, and director of music for the Raleigh schools and the Raleigh Highschool Glee Club of 200 voices.

In 1920 he married Edith Viola Hartman. Neither of his parents was interested in music, and he has no children.

His published organ works:

Contemplation, Op.5 (t. 1940, 50¢)

Finale, Op.2 (g. 1929, 75¢)

Introspection, Op.3 (g. 1930, 50¢)

Paeon Exultant, Op.4 (t. 1933, 50¢)

Spring Morn, Op.1 (uw. 1928, 50¢)

Mr. Smith's favorites are Finale and Introspection, the former the fourth movement of an unpublished Sonata; best-sellers have been Paeon and Spring Morn.

In addition there are published five piano pieces, two songs, a violin solo, five anthems, nine choruses for men's voices. And in manuscript for organ are fourteen pieces, the other three movements of the Sonata, and a Fantasia for organ & piano.

### Dr. Edward Eigenschenk's

• April engagements included a lecture-recital on early English composers, for the Dubuque A.G.O.; annual recital for C. E. Society, Second Presbyterian, Chicago; dedicatory recital in Mason City, Iowa; and and soloist for the Loras College Choir on tour.

### For Choirmasters

• From the Epworth Press, 25 City Road, London, E.C. 1, comes the March 1941 copy of The Choir, a monthly journal intended for choirmasters. It is 7x10 and has 20 pages. Subscription is 5 shillings, single copy 4d. Please order direct if interested, as T.A.O. cannot assist in handling orders.

## CLAIRE COCI

WILL PLAY THE FOLLOWING PROGRAM  
AT THE CADET CHAPEL — WEST POINT MILITARY ACADEMY

SUNDAY AFT., MAY 18 AT 3 O'CLOCK

Prelude and Fugue in D Major...BACH

Toccata on Ave Maris Stella....DUPRE

Chorale Preludes.....BACH

Sonata on The 94th Psalm.....REUBKE

I call to Thee, Lord Jesus Christ

Grave

Sleepers, wake! A Voice is calling

Larghetto—Allegro con fuoco

Noel.....D'AQUIN

Adagio

Drifting Clouds.....D'ANTALFFY

Allegro—Allegro assai

Une Tabatieré a Musique...LIADOW-COCI

(A Musical Snuff-Box)



### This month's PROGRAMS

Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

- ROBERT BAKER  
Hitchcock Memorial, Scarsdale  
May 4, 11, 18, 25, 4:00  
\*Nature Music  
Mountain Sketches  
Clokey, Jagged Peaks  
Wind in Pine Trees  
Canyon Walls  
Animals  
Handel, Cuckoo & Nightingale  
Schubert, The Bee  
Saint-Saens, The Swan  
Weaver, Squirrel  
Seasons  
Mendelssohn, Spring Song  
Stebbins, In Summer  
Sowerby, Comes Autumn Time  
Andrews, Winter  
Four Impressions  
Debussy, Clouds  
Rowley, West Wind  
MacDowell, Starlight  
Dickinson, Storm King Mountain  
\*Scriptural Music

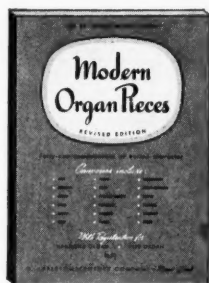
- Marcello, Three Psalm Settings  
Reger, Benedictus  
Reubke, Psalm 94 Excerpt  
Weinberger, Four Bible Poems  
Milford, Two Sea Preludes on Psalm Texts  
Howells, Twenty-third Psalm  
Mulet, Thou Art the Rock  
\*American Composers  
Shelley, Fanfare  
Dickinson, Reverie  
Rogers' Sonata Em  
McAmis, Dreams  
Edmundson, Elfin Dance  
Crandall, Poem  
Bingham, Roulade  
Read, Jesu Priceless Treasure  
Farnam, O Filii et Filiae  
\*Bach the Church Organist  
The Creed  
We All Believe  
Lord's Prayer  
Our Father Who Art  
Advent  
Sleepers Wake  
Come Thou Savior of the Heathen  
Christmas  
In Dulci Jubilo  
Jesu Priceless Treasure  
New Year  
In Thee is Gladness  
Lent  
Lamb of God  
O Lord Have Mercy  
Good Friday  
O Sacred Head  
Easter  
Christ Lay in Bonds

- On Earth Has Dawned  
Blessed Christ is Risen  
Toccata & Fugue Dm  
• JAMES S. CONSTANTINE  
St. Paul's, Charlottesville, Va.  
May 11, 5:00  
Handel's Concerto 1  
Byrd, Woods so Wild  
Bach, Prelude & Fugue D  
Vardell, Skyland  
Widor's No. 2  
• DR. JOHN A. GLASER  
Lutheran Church of Savior, Brooklyn  
May 7, 14, 21, 28, 7:55  
\*James, Fete; Meditation Ste. Clotilde;  
Ostinato.  
\*Avery, Nocturne; Symphonic Prelude.  
\*Huerter, Eventide  
Matthews, Melodie  
Warner, Prelude  
Bingham, Adoration  
\*Maitland, Concert Overture; Friendship's  
Garden; Grand Choeur.  
• JOHN S. GRIDLEY  
Centre Street Methodist, Cumberland  
May 6, 8:00, Bach Program  
Fantasia & Fugue Am  
Toccata & Fugue E  
Toccata & Fugue Dm  
Toccata-Adagio-Fugue C  
Fantasia & Fugue Cm  
Toccata & Fugue F  
Fantasia & Fugue Gm  
Toccata & Fugue Dm  
This is the third in the series of Mr.  
Gridley's complete-Bach programs, one a  
year.  
• CAROLINE W. HAEUSSLER  
Church of Neighbor, Brooklyn  
May 25, 4:00  
Egerton, Prelude Veni Emmanuel  
Edmundson, Redset  
Wesley, Air & Gavotte  
Bairstow, Evening Song  
Bach, Toccata-Adagio-Fugue C  
Come Savior of the Heathen  
Sowerby, Comes Autumn Time  
Nearing, Yucca Blossoms  
Widor, 4: Allegro  
• EDWIN ARTHUR KRAFT  
Trinity Cathedral, Cleveland  
May 3, 8:15  
Bach, Fugue Gm; Come Sweet Death;  
Concerto Andante.  
Edmundson, Prelude on Beethoven Chorale  
Candlyn, Toccata  
Deliuss, First Cuckoo  
Commette, Scherzo  
Tchaikowsky, Melodie  
Faulkes, Capriccio  
Mulet, Carillon-Sortie  
• ARTHUR W. QUIMBY  
Museum of Art, Cleveland  
May 4, 11, 18, 25, 5:15  
Purcell, Trumpet Voluntary  
Verne, Marche Funebre  
Handel, Water Music: Minuet  
Franck, Chorale 3  
• DR. ELMER A. TIDMARSH  
Union College, Schenecady, N. Y.  
May 5, 11, 18, 4:00  
\*Stoughton, Persian Suite  
Palmgren, May Night  
Stebbins, In Summer  
Weaver, Squirrel  
Jongen, Chant de Mai  
Rave', Andante  
Satie, Gymnopédie 3  
Duparc, Aux Etoiles  
Dubois, Marche Jean D'Arc  
\*Guilmant's Sonata 3  
Karg-Elert, Landscape in Mist  
D'Antalfy, Drifting Clouds  
Ravel, Pavane  
Swinnen, Chinoiserie  
Gaul, Lady of Lourdes  
Grainger, Children's March  
Stoughton, Tanglewood Tales  
\*Reubke's 94th Psalm Sonata

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#### COMPLETE CONTENTS

- |  |  |
|--|--|
| BIZET, G.—Entry of the Toreadors<br>(Carmen)     | LISZT, F.—Liebestraum                              |
| BOROWSKI, F.—Valsette                            | PADEREWSKI, I. J.—Menuet a l' Antique              |
| BRAHMS, J.—Cradle Song                           | PALMGREN, S.—May-Night                             |
| BRAHMS, J.—Waltzes, Op. 39                       | POLDINI, E.—Poupée Valsante                        |
| CHABRIER, E.—Habanera                            | RACHMANINOFF, S.—Prelude, G minor                  |
| CHOPIN, F.—Nocturne, Op. 55, No. 1               | RIMSKY-KORSAKOW, N.—Flight of the<br>Bumble-Bee    |
| CZIBULKA, A.—Love's Dream After the<br>Ball      | RUBINSTEIN, A.—Rêve Angélique<br>(Kamennoi Ostrow) |
| DEBUSSY, C.—Rêverie                              | SAINT-SAENS, C.—Minuet, Op. 56                     |
| DELIBES, L.—Passepied (Le Roi<br>s' amuse)       | SCHUMANN, R.—Cradle Song, Op. 124,<br>No. 16       |
| DELIBES, L.—Valse des Fleurs (Naila)             | SIBELIUS, J.—Romance, Op. 24, No. 9                |
| DRAGO, R.—Valse Bluette                          | SIBELIUS, J.—Valse Triste (Kuolema)                |
| DVORAK, A.—Indian Canzonetta                     | SPENDIAROW, A.—Berceuse, Op. 3,<br>No. 2           |
| ELGAR, E.—Gavotte, A major                       | STOJOWSKI, S.—Mélodie, Op. 1, No. 1                |
| FRANCK, C.—Danse Lente                           | STRAVINSKY, I.—Berceuse (Fire-bird)                |
| GANNE, L.—Extase                                 | SZALIT, P.—Intermezzo, Op. 3, No. 3                |
| GERMAN, E.—Morris Dance (Henry<br>VIII)          | THOME, F.—Under the Leaves                         |
| GRIEG, E.—Grand March (Sigurd<br>Jorsalfar)      | TSCHAIKOWSKY, P. I.—Nut-Cracker<br>Ballet          |
| GRIEG, E.—Solveig's Song (Peer Gynt)             | WAGNER, R.—Magic Fire Scene<br>(Walkure)           |
| GRIEG, E.—To Spring, Op. 43, No. 6               | WIDOR, C. M.—Andante Cantabile                     |
| IPPOLITOW-IWANOW, M.—Procession of<br>the Sardin | YOUFEROFF, S.—Elégie                               |
| JENSEN, A.—Murmuring Zephyrs                     |  |

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**Philadelphia Telegram**

• A telegram arrived April 14 from Philadelphia by Western Union; the message had obvious errors in it and the sender's name was spelled in two ways. T.A.O. would be glad to have the facts by mail, typewritten.

**George G. Arkebauer**

• choirmaster of Zion Lutheran, Fort Wayne, Ind., has been appointed to conduct the July 19 concert of the Lutheran Choral Union in New Orleans.

**Alfred C. Kuschwa**

• gave a series of six Lenten programs of organ and vocal music in St. Stephen's Cathedral Church, Harrisburg, Pa., on Saturdays at 5:00.

**Hugh Porter**

• Bernard R. LaBerge announces that Hugh Porter has joined his organization and will henceforth be under his exclusive management. Mr. Porter is organist of St. Nicholas Collegiate and the Oratorio Society, and on the faculties of the School of Sacred Music and Juilliard, all of New York City.

**Richard Purvis**

• gave a recital April 4 in the Episcopal Academy, Overbrook, Pa.; a Good Friday recital April 11 in the Wanamaker store, Philadelphia; and a recital April 17 in the First Presbyterian, Pottsville, Pa. May 6 he will give a recital in the First Presbyterian, Lynchburg, Va., and May 8 another in Rollins College, Winter Park, Fla.

**Walter Rye**

• has been appointed organist of the Church of St. Mary the Virgin, New York, effective April 20. As T.A.O. readers know, St. Mary's has two organists: Mr. White, doing the recitals and directing the choir and music-program, and Mr. Rye doing the service preludes, postludes, accompanying, etc.

**Miami Beach, Fla.**

• The Wicks Organ Co., has installed a 3-35 in the residence of Mr. & Mrs. E. R. Treverton. The former is an electrical engineer who "has studied organ a little and listened a lot," and the latter is "an accomplished organist of much experience." Stoplist in later columns.

**1938 T.O.A. Copies Wanted**

• The Seattle Public Library, Seattle, Wash., needs copies of the 1938 January and February issues of T.A.O. to complete its set for binding. If any readers have such copies which they are willing to donate to the Library for that purpose will they kindly communicate with the librarian, Judson T. Jennings, before sending them?

**Summer Choir School****August 25 to 30, 1941**

Immanuel Congregational Church  
Hartford, Connecticut

**Alexander McCurdy, Mus. D.****Lyman Bunnell, F.W.C.C.**

Classes in organ, choir organization, vocal methods, choral conducting, junior choirs.

For bulletin write to

Mrs. Raymond Case, Secretary  
10 Woodland Street  
Hartford, Connecticut

**Walford Davies Service**

• Dr. Clarence Dickinson gave a memorial service to the late Walford Davies, April 17, Union Theological Seminary, New York; the program:

"Choral Prayer"

"A Litany of Commemoration"

Solemn Melody (org., violin, cello, flute)

t. "Grant me to rest in Thee"

"My heart is resting" (hymn)

"A Litany of Guidance"

"God be in my head"

**'Service of Great Vespers'**

• of the Eastern Orthodox Church was given March 20 by the students of the School of Sacred Music, New York, under the direction of Dr. Clarence Dickinson; choral numbers were:

Rachmaninoff, Blessed is the man

Byzantine, Kyrie Eleison

Tchaikowsky, Light Celestial

Kastalsky, Song of Simeon

Apletschieff, Lord's Prayer

**Dr. Carl McKinley**

• presented Karl Heinrich Graun's "Passion of Our Lord" in Old South Church, Boston, March 30, with his choir of 28 voices, his minister taking the part of the Narrator. The work "was written in the early 18th century," performed in Boston in 1882, and "forgotten since." It is a long work, shortened by Dr. McKinley by having the recitatives read, omitting the more florid arias, and confining the work chiefly to the choruses.

**George H. Fairclough**

• was honored by his church, St. John the Evangelist, St. Paul, Minn., March 9, when a special musicale took the place of the morning service, by request of the minister who asked the choir to thus preach the sermon for him. The church was packed to capacity and the chief offering was Maun-der's "Penitence-Pardon-Peace." Mr. Fairclough became organist of St. John's Jan. 1, 1901. The service:

Silas, Cathedral Meditation

Bach, I Call to Thee

Borowski's Sonata Am

Maun-der's cantata

Hear my prayer, Mendelssohn

Psalm 150, Franck

If with all your hearts, Mendelssohn

Jesu Joy of man's, Bach

Fourfold-Amen, Fairclough

Bach, We all Believe

**Dubert Dennis**

• May 10 at 2:30 will play a recital for the third consecutive year in First Christian, Ada, Okla., for the MacDowell Club. Program arrived too late for inclusion in the proper column.

**Johnson City, Tenn.**

• The 3-40 Moller in the residence of Henry P. Bridges was opened April 10 before an audience of 150 invited guests, program by Dr. Charles M. Courboin and Henry P. Bridges, Jr., aged 13, who studied with Dr. Courboin last summer in Peabody Conservatory. Stoplist and details in later columns.

# School of Sacred Music

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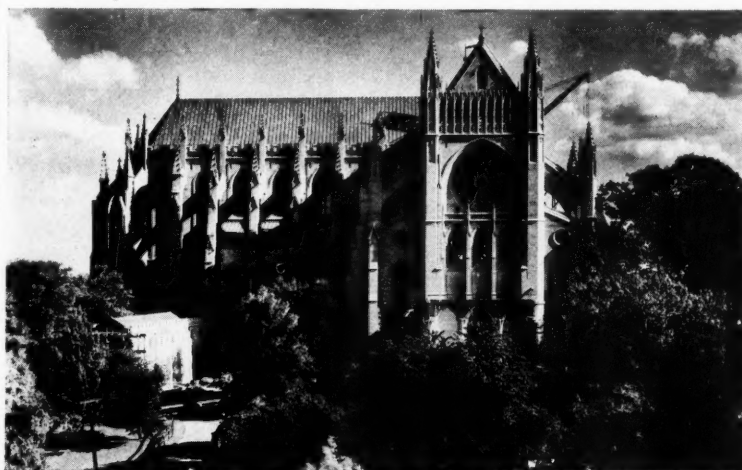
### Last month's RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

- DR. MARSHALL BIDWELL  
Carnegie Music Hall, Pittsburgh
- \*Faulkes, Prelude & Fugue G  
James, Son.1: Andante Cantabile  
Pleyel, Adagio, Op.3-1  
J.C.F.Bach, Gigue-Rondo  
Karg-Elert, Variation on Handel Theme  
Debussy, Cathédrale Angloutine  
Romance  
Rachmaninoff, Serenade  
Kreisler, Caprice Viennois  
Old Refrain

Vierne, Westminster Carillon  
\*Mendelssohn, Fingal's Cave  
Gluck, Gavotte  
Daquin, Le Coucou  
Edmundson, Four Polyphonic Preludes  
flute. Handel, Sonata 1  
Liszt, Ad Nos Ad Salutarem  
Floyd, Starlight Pastel  
Liadow, Music Box  
Smetana, Blanik

- CHARLES F. BOEHM  
Emanuel Lutheran, Corona, N.Y.
- Bach, Prelude D  
Stamitz, Andante  
Russell-j, Song of Basket Weaver  
Schumann, Three Choralpreludes\*  
Karg-Elert, Soul of the Lake  
Clokey, Four Fireside Fancies  
Bach, Now Thank We All\*  
Offenbach, Barcarolle  
Dupre, Toccata Ave Maris Stella



## ORGOBLOS IN THE NATION'S CAPITAL

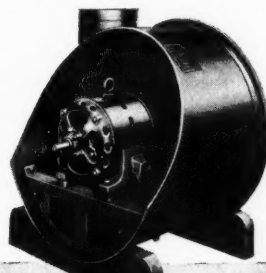
This year the A. G. O. Convention will be held in the Nation's Capital.

Organ recitals will again be a popular feature—and, as on previous occasions, the majority of the recital organs as well as the majority of the leading churches in the Convention City are equipped with Spencer Orgoblos.

The Washington Cathedral, shown above, has three Spencer Orgoblos, ranging from 2 horsepower in St. Joseph's Chapel to the 7½ and 20 horsepower units on the main organ.

The Church of the Latter Day Saints, Library of Congress and Thomas Circle Christian Church are also Spencer equipped and on the tentative schedule for recitals.

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- RICHARD ELLSASSER  
Methodist Church, Lakewood, and  
Universalist Church, N. Olmstead
  - Bach, Prelude & Fugue Gm  
Daquin, Noel Grand-Jeu  
Bach, Sheep May Safely Graze  
Kennedy, Seattle Suite  
Nevin, Will o' the Wisp  
Widor, 5: Toccata
  - VIRGIL FOX  
Blessed Sacrament, Hollywood  
Campra, Rigaudon  
Bach's Sonata 6  
Come Sweet Death  
Toccata & Fugue Dm  
Dupre, Fileuse  
Vierne, Clair de Lune  
R.K.Biggs, Carillon O Filii  
Middelschulte, Perpetuum Mobile  
Bennett, Son.G: Allegretto Grazioso  
Willan, Int.-Passacaglia-Fugue
  - RICHARD GORE  
Cornell University  
Buxtehude, Chaconne Cm  
Couperin, Gloria, Organ Mass No.2  
Bach, Four Transcriptions  
Tournemire, Postlude, Mystique No.2  
Bailey, Toccata-Ricercata-Finale
  - ELDON HASSE  
First Congregational, Oak Park
  - \*Bach, Two Choralpreludes  
ar.Poister, Christmas Cradle Song  
Guilmant, Variations  
Yon-j, Gesu Bambino  
Jongen, Chorale E  
\*Buxtehude, Fugue C  
C.P.E.Bach, Andante  
Wesley, Gavotte  
Peeters, Adagio; Koraal.
  - \*Darke, A Fantasy  
Mueller, Echo Caprice  
McAmis, Dreams  
Dubois, Toccata G  
\*Franck, Chorale E selection  
Chorale Am
- These programs are given as part of the Sunday evening forum hours, for which the complete program is: Organ, congregational hymn, invocation, Lord's Prayer, Scripture, prayer, address by guest speaker, offering, question period, benediction.
- DONALD D. KETTRING  
Westminster, Lincoln, Neb.  
*Music Founded on Scriptures*  
Marcello, Psalm 19  
Whitlock, Lord is My Shepherd  
Guilmant, Lift Up Your Heads  
Weinberger, Five Bible Poems  
Weinberger's "Psalm 150"  
Last item is a solo cantata for voice and organ.
  - CARL F. MUELLER  
Teachers College, Montclair
  - Purcell, Prelude  
Clerambault, Prelude  
Scheidt, Choralprelude  
Buxtehude, Prelude-Fugue-Chaconne  
Bach, Come Sweet Death  
Sheep May Safely Graze  
Loure
  - Marsh, Two Japanese Color Prints  
Clokey, Jagged Peaks  
Wind in Pine Trees  
Canyon Walls
  - IRENE ROBERTSON  
University of California
  - Bach, In Thee is Joy  
Hark a Voice Saith  
Karg-Elert, Now Thank We All  
Claire de Lune  
Vierne, 1: Finale  
Clokey, Dripping Spring  
Canyon Walls  
Rogers, Scherzo  
Farnam, Toccata

- **KLAUS SPEER**  
Columbia University  
Bach, Prelude & Fugue Bm;  
O Man Bewail; O Lamb of God.  
Buxtehude, I Call to Thee  
Prelude & Fugue A  
Thomas, Variations on Folksong  
Edmundson, Our Father Who Art  
Sessions, Choralprelude  
Willan, Int.-Passacaglia-Fugue
- **ADOLPH STEUTERMAN**  
Calvary Church, Memphis  
Willan, Epilogue  
Bach, Come Sweet Death  
Liadow, Music Box  
Maleingreau, Praetorium Tumult  
James, Meditation Ste. Clotilde  
Widor, 5: Toccata  
Russell-j, Bells of St. Anne  
Handel, Largo\*  
Weaver, Squirrel  
Tchaikowsky, Marche Slav
- **CARL WEINRICH**  
Princeton University  
Handel's Concerto 10  
Buxtehude, How Brightly Shines  
Bach's Sonata 5  
Toccata-Adagio-Fugue C  
Hindemith's Sonata 1
- **SEARLE WRIGHT**  
St. Thomas, New York  
Cabezon, Diferencias  
Tomas, Clausulas 8th Tone  
Daquin, Noel Dm  
Schumann, Fugue on Bach, No. 3  
Hindemith, Son.1: 2 mvts.  
Bingham, Roulade  
Noble, Stracathro Choralprelude  
Copland, Episode  
Sowerby, Requiescat in Pace  
Vierne, 3: Intermezzo  
Durufle, Toccata, Op.5

#### Cannarsa Organ Co.

• has moved from Pittsburgh to Hollidaysburg, Pa.; it is thought organs can be better built in smoke-free atmosphere. A. M. and Alighiere Cannarsa will alternate weekly in the Pittsburgh office.

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Column closes the fifth day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

## SERVICE PROGRAMS

- **DR. CLARENCE DICKINSON**  
Brick Presbyterian, New York  
*March Morning Services*  
\*Weinberger, Abide With Us  
Christ went up, Warren  
I walk alone with God, Abbott  
Schroeder, Maestoso  
\*Dubois, Let There be Light  
Heavens are telling, Haydn  
In the beginning God, Haydn  
Marcello, Psalm 19  
\*Huber, Psalm 150  
Give ear unto me, Marcello  
Jesus said unto them, Schuetz  
Nichelman, Largo  
\*Elgar, Song of Morning  
Dear land of hope, Elgar  
For all who watch, Dickinson  
Webbe, Heroic Piece  
\*Palestrina, Prayer  
O my people, Palestrina  
O Savior of the world, Palestrina  
Palestrina, Ricercare  
Twilight Musicales were given Sundays at 4:00, consisting of brief opening and closing services surrounding liberal portions of:  
Mendelssohn's "Elijah"  
Elgar's "The Light of Life"  
Verdi's "Requiem"  
Bach's "St. Matthew"
- **ARTHUR LESLIE JACOBS**  
\*First Congregational, Los Angeles  
*Four March Morning Services*  
\*Elgar, Allegro Maestoso  
God is a Spirit, Bennett  
O God Thou are my God, Lockwood  
Bach, O Sacred Head  
Thy kingdom come, Evans  
Psalm 150, Franck  
\*Boellmann, Chorale & Minuet  
Lead me Lord, Wesley  
Now as we lift, Tchaikowsky  
Boellmann, Priere Gothique  
Jesu Joy of man's desiring, Bach  
Holy radiant Light, Gretchaninoff  
\*Dubois, Fiat Lux; In Paradisium.  
God is a Spirit, Bennett  
Lord we cry to Thee, Zwingli  
Dubois, Chant Pastoral  
Lord is a mighty God, Mendelssohn  
But the righteous souls, Brahms  
\*Tartini, Adagio Cantabile  
Grant us true courage, Bach

### Emerson Richards

#### Organ Architect

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- Come Thou Holy Spirit, Palestrina  
Nardini, Adagio Cantabile  
All in the April evening, Robertson  
Ballad of trees, Matthews
- **CHARLES A. REBSTOCK**  
\*Covenant Presbyterian, Cleveland  
*Some March Services*  
\*Guilmant, Adagio  
Bow down Thine ear, Dickinson  
Weary of earth, Tozer  
Guilmant, Scherzo  
\*\*McKinley, Cantilene  
Lord we pray in mercy, Sibelius  
Psalm 23, Bro. James' Air  
\*Hollins, Andante D  
O worship the Lord, Hollins  
Rejoice in the Lord, Hollins  
Hollins, Grand Choeur  
\*Elgar, Adagio  
Jerusalem, Parry  
Faith in God, Davies  
Elgar, Pomp & Circumstance  
\*Mendelssohn, Adagio  
God so loved the world, Moore  
Savior of the world, Moore  
Mendelssohn, Allegro Moderato
  - **G. DARLINGTON RICHARDS**  
\*St. James, New York  
*March Morning Choral Music*  
Macfarlane, Kyrie eleison in A  
Horsman, Gloria Tibi G  
Franck, O Lord most holy  
Horsman, Sanctus G  
\*Matthews, Benedictus es Af  
Gounod, Come unto Him  
\*Richards, Benedictus es C  
Dvorak, Waters of Babylon  
\*Richards, Benedictus es G  
Martin, Ho everyone  
\*Stokowski, Benedicite F  
Dvorak, Blessed Jesus
  - **THEODORE SCHAEFFER**  
\*Covenant Presbyterian, Washington  
*March Morning Services*  
\*Gilles, Prelude E  
Hide not Thou Thy face, Farrant  
Grieve not the Holy Spirit, Noble  
DuMage, Grand-Jeu  
\*Novak, In the Church  
I will lift up, Sowerby

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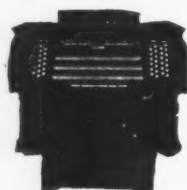
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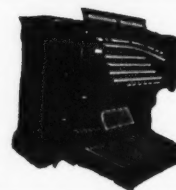
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Legend, Tchaikowsky

Sowerby, Fanfare

\*Rowley, Resurgam

In faith I calmly rest, Bach

When thou comest, Rossini

Karg-Elert, Kyrie Eleison

\*Bach, Prelude Cm

O Savior of the world, Goss

King's Highway, Williams

Davies, Solemn Melody

\*Bach, Prelude Em

When Thou art near, Bach

Turn back O man, Holst

Sowerby, Joyous March

• DR. DAVID McK. WILLIAMS

St. Bartholomew's, New York

March Services

\*Communion Service, Tompkins

Lord by wisdom, Mead

\*Benedicite, Rile

Eternal God, Davies

\*\*Cantate Domino, Steggall

Litania Bf, Mozart

Bach, Fantasia & Fugue Gm

\*Benedicite, Stokowski

As waves of a storm, Haydn

\*\*Cantate Domino, Beach

Canticle of the Sun, Beach

Dupre, Three Antiphons

\*Benedicite, Sowerby

Many waters cannot quench, Ireland

\*\*Deus Misereatur, Williams

Hear my prayer, Mendelssohn

The Heart Worships, Holst

Evening Hymn, Gardiner

Franck, Chorale Am

\*Benedicite, Gale

Lord our Redeemer, Bach

\*\*If any man hath not, Davies

• PIETRO A. YON

St. Patrick's Cathedral, New York

March High Masses and Vespers

\*Asperges, Yon

Missa Secunda, Hassler

Scapulis suis, Molitor

\*\*Ave verum, Yon

Tantum ergo, Haller

\*Asperges, Yon

Mass in D, Lotti

Meditabor, Molitor

\*\*Panis Angelicus, Yon

Tantum ergo, Rivetti

\*Asperges, Yon

Mass Pauper et Humilis, Yon

Justitiae Domini, Molitor

\*\*Bossi, Ave Maria

Ave Verum, Selva

Tantum ergo Df, Yon

\*Mass Cor Jesu Fons Vitae, Bimboni

Laudate Dominum, Molitor

\*\*Bach, Prelude & Fugue Am

Ave Verum, Koster

Tantum ergo, Haller

Yon, Toccata

\*Asperges, Yon

Missa Secunda, Hassler

Confitebor, Molitor

\*\*Ecce Panis, Haller

Tantum ergo, Haller



## MUSICALES

Church and Concert

• GRACE LEEDS DARNELL

St. Mary in Garden, New York

Choir Concert

Arensky, O praise the Lord

Bach, Three Chorales

ar.Burleigh, Nobody knows

Ezekiel saw de wheel

ar.Lester, I'm going home

Haydn, Heavens are telling

Irish, Believe me if all those

Welsh, All through the night

English, Come to the fair

m. DeKoven, Robin Hood selection

Herbert, My Hero; Sweethearts.

Sullivan, Policemens Chorus

The choristers wore their vestments during the first part of the program, removing them for the second part.

• HAROLD SCHWAB

Barn Theater, Brookline, Mass.

Chancel Choir Concert

Gaines, Salutation

Nevin, Night has a thousand eyes

Friml, Allah's Holiday

Gounod, Ring out wild bells

Franck, Psalm 150

Boughton, Holly and Ivy

Willoughby, Joseph came seeking

Haydn, Heavens are telling

In addition there were piano and vocal solos, etc.; program given for benefit of Boston Women's Overseas Service League.

**Kilgen Organ Co. Contracts**

• Cincinnati: Trinity Presbyterian has contracted for a 2m for summer installation in the choir gallery.

Ottumwa: First Methodist has contracted for a 3-31, entirely expressive, for installation in the chancel in time for early fall dedication; stoplist in later columns.

**Warren Foley's**

• choir of the Blessed Sacrament, New York, broadcast a program of Easter music over the C.B.S. on Easter Sunday at 1:00, and at 2:30 gave a program in the Waldorf-Astoria.

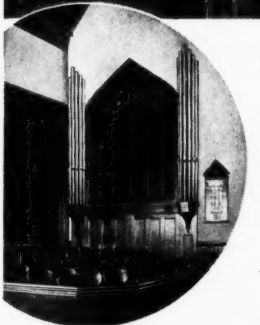
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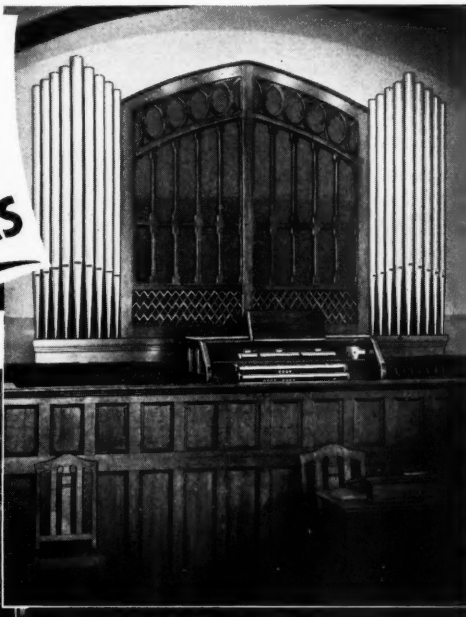
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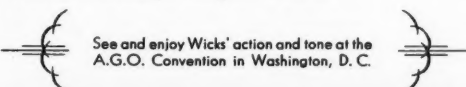


Upper right, Prior St. Presbyterian Church, Atlanta, Ga.; center, Webster Hills Methodist, Webster Groves, Mo.; and lower, Silverbrook M.E. Church, Wilmington, Del.



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## EVENTS FORECAST

for the coming month

### May

• Ann Arbor, Mich.: 7-10, annual May festival, University of Michigan.

Bethlehem, Pa.: 16-17, annual Bach festival; program April page 122.

New York: 19, 8:30, George Wm. Volkel recital, Emmanuel Baptist, Brooklyn; 25, 8:00, Haydn's "Creation."

West Point, N.Y.: 11, 3:30 d.s.t., Cadet Chapel, Frederick C. Mayer and Leopold Syre's Jungermaennerchoir program of organ and men's-choir numbers; 18, 3:30, Claire Coci recital; June 8, 2:45, Mr. Mayer in recital.

### Claire Coci

• is giving her second recital on the great organ in Cadet Chapel, West Point Military Academy, May 18, as elsewhere announced in these pages. May 4 she gives a recital in Elmhurst, N.Y. March 25 she gave a Bach program at Dr. Harvey Gaul's annual Bach festival, Calvary Church, Pittsburgh. Other recent recitals were played in Scranton, Pa., Toronto, Bridgewater, Va., Davidson, N. C., Atlanta, Jacksonville, and St. Petersburg, Fla.

### Cincinnati Festival

• The directors have been induced to reverse their original decision to cancel the festival, and accordingly it will be held May 6 to 10; program will include Bach's "B-Minor," Handel's "Israel in Egypt," Borodin's "Prince Igor," Elgar's "Dream of Gerontius." The directors hope Cincinnatians realize how serious the financial situation is this year and will furnish the promised support to make the festival possible.

### Berea Bach Festival

• 9th annual, June 6-7, full program April page 122. Dr. Riemenschneider corrects the erroneous impression sent out from Berea and published in the April item: of the five original "St. John" numbers, only three are currently neglected; one of the others was used by Bach in the "St. Matthew" and the other in cantata 23. Our thanks to Dr. Riemenschneider for helping T.A.O. get its data as exactly right as he always gets his. As T.A.O. readers know, the Berea festival is distinctive and invaluable because, unlike most of the others, it presents Bach's instrumental compositions along with his choral—and there are many who value the former more highly than the latter.

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### A. G. O. Convention

• Place: Washington, D.C. Date: June 23-27. Much generalized argument in behalf of attending the convention is at hand from a hard-working publicity committee, but inasmuch as every professional organist already knows why he should attend such an event, this note is confined to such facts as are at the moment available.

The advertisement says it's the 18th general convention and headquarters office in New York confirms that, though it is sometimes called the 19th. It's the second "national biennial convention"; the first such was held in Philadelphia in 1939.

Publicity committee says representative builders are placing several organs in the lobby of the Wardman Park Hotel, convention headquarters. The Hotel is greatly reducing normal rates for convention visitors. An official visit will be made to the Library of Congress where Bach, Beethoven, Mozart, and other mss. may be inspected, as well as the Constitution, a copy of the Guten-

berg Bible, the Stradivarius collection, etc. Another visit will be to the Folger Shakespeare Library, largest & finest such in the world, and the Guild will hear an old-English madrigal program in the Shakespeare Theater. The service will be held in the National Cathedral. An all-Gregorian service will be heard in St. Matthew's Cathedral.

Recitalists will include: E. Power Biggs, Walter Blodgett, Joseph Bonnet, William Brackett, Catharine Crozier, Richard Ross, Leslie P. Spelman. Speakers: T.F.H. Candler, Norman Coke-Jephcott, Donald C. Gilley, Channing Lefebvre, Hugh Porter.

As much of the complete program as is available upon going to press will be published in these pages next month.

### Free A.S.C.A.P. Music

• "Free and unrestricted license to all churches, colleges, schools, educational institutions, civic groups, music clubs," etc. is granted by AsCap, and these groups may broadcast such music over any station, whether or not that station has contracted with AsCap. The only restriction imposed by AsCap is merely that "such programs shall have no commercial sponsor or purpose of commercial profit." If that is not fair and generous on the part of AsCap, what is? Any evidence of a vicious "trust" in such an arrangement? If you want to use AsCap music under this arrangement, communicate with them at 30 Rockefeller Plaza, New York, N.Y.

### Does Anyone Want It Continued?

• For some years T.A.O. has included an item dealing with cantata and oratorio performances, listed alphabetically by composer. The purpose was to call attention to suitable repertoire items. But the performances of standard (and sometimes hackneyed) works outnumbered the more interesting performances, and we can see no service to our readers in listing such things. Do any readers want the Cantatas & Oratorios listing continued? If so, please report by postcard and say why. Thanks.—Ed.

### Now You Should Know This

• There is something wrong with the photograph on April page 108. The photographer was responsible, and it was an easy mistake to make. Every well-educated organist should be able to spot it. Sharpen your wits by taking a squint at it.

### R. C. O. Examinations

• Eight candidates won their Royal College of Organists Fellowship certificates at the January examinations in London and fifteen their Associateship.

## C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.

Park (First) Congregational Church  
Grand Rapids, Michigan

## Robert Elmore

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## Eldon Hasse

First Congregational Church

Oak Park, Illinois

## Horace M. Hollister

M.S.M.  
Associate Organist  
Director of Music for Young People  
Madison Avenue Presbyterian Church  
New York City

## E. Arne Hovdesven

B.A., A.R.C.O., F.C.C.O.

Wittenberg College

Springfield, Ohio

First Baptist Church — Dayton, Ohio

## John McIntire M.Mus.

North Texas State Teachers College

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## Richard Purvis

Organist

St. James's Church

Philadelphia

## Harry Welliver

Mus. M.

State Teachers College

Minot

North Dakota

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• famous St. Luke's Choristers are to be heard in three current motion-pictures: Men of Boys' Town, New Wine, Dr. Jekyll & Mr. Hyde. They sang in a transcontinental broadcast over N.B.C. circuit, and April 18 for the wedding ceremony of Deanna Durbin and Vaughn Paul.

**Marshall Bidwell**

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**Richard Keys Biggs**

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**Finney & McIntire Repertoire**

North Texas State Teachers College

• From October to March, Charles H. Finney and John McIntire of N.T.S.T. College faculty gave a series of recitals broadcast throughout Texas, giving special prominence to American composers. The complete repertoire of the series:

Bach, Nine selections  
Banks, Beyond the Aurora  
Barnes, Prelude  
Bingham, Roulade

Twilight at Fiesole  
Boellmann's Suite Gothique  
Boex, Marche Champetre  
Brahms, Deck Thyself  
Buxtehude, Come Savior of Heathen

Clokey, Pastorale  
Cole, Song of Gratitude  
DeLamarter, Carillon  
Diggle, Toccata Jubilante  
Edmundson, In Silent Night  
Faulkes, Ein Feste Burg  
Frescobaldi, Cuckoo Capriccio

Gigout, Christmas  
Harker, Nocturne Gm  
Hindemith, Awake My Treasure

Jenkins, Dawn  
Jongen, Chorale E  
Karg-Elert, Now Thank We

Kinder, Exultemus  
MacDowell, Maestoso  
McKinley, Cantilena

Mendelssohn Son.2: Adagio  
Miller, Were You There

Mulet, Noel  
Nevin, Twilight Memories  
Pachelbel, Aria

Quef, Idylle  
Russell, Up the Saguenay

Sowerby, Comes Autumn Time

Requiescat in Pace

Stoughton, Sea Nymphs  
Sweelinck, Echo Fantasia

Vierne, Carillon

Widor, 4: Andante Cantabile

5: Toccata

**Melville Smith to Longy School**

• Melville Smith of Western Reserve University has been appointed director of the Longy School of Music, Cambridge, Mass., effective July 1, succeeding Minna Franziska Holl who has been director since 1926 and who retires June 30.

Mr. Smith was born in Springfield, Mass., completed highschool there, graduated from Harvard University in 1920 with A.B. degree. He studied music privately; organ with Thomas Moxon, Nadia Boulanger 1920-24, Lynnwood Farnam 1925; piano with Miss Boulanger, Sandor Vas; theory with Dr. Archibald T. Davison, Walter Spalding, Miss Boulanger.

In 1913 he became organist of Emmanuel Congregational (Springfield?) and after two other church positions in the east he became instructor in theory in the Mannes School, New York, in 1924, transferring to the Eastman School, Rochester, in the same capacity, 1925-30, and thence to Western Reserve University, Cleveland, as associate professor of music in 1931, which position he now resigns to go to Longy. He taught theory in Northwestern University's summer school, 1935-1940, and was organist for the Cleveland Orchestra 1933-39. In 1936 he married Martha Balknap, and in the same year was appointed organist of the First Unitarian, Cleveland, where he played a 3-

35 Moller and directed an adult chorus and children's choir.

He is the author of a four-volume Text of Musical Theory, joint-author with two others of Fundamentals of Musicianship. His Harvard degree carried with it a "magna cum laude," and he held two fellowships, Elkan Naumberg and John Knowles Paine, and had a research grant from the Carnegie Foundation.

He has done some composition, with six works in print (including one anthem); his Tarheel Fantasy for orchestra was performed in 1940 at the N.T.N.A. convention in Cleveland.

The Longy School of Music was founded in 1915 by Georges Longy, graduate of the Paris Conservatory and oboist of the Boston Symphony from 1898 to 1925; it was incorporated in 1932. The first aim seems to have been orchestral, but soon it turned to general musicianship with solfeggio, ear-training, and mind-training as the foundation for all professional practise.

The School came emphatically into the organ world a few years ago with the appointment of E. Power Biggs to the faculty, in organ. Miss Boulanger joined Longy in September 1940 for a three-year stay in theory and composition. Now with Mr. Smith to head the faculty, Longy boasts three organists and the new director finds himself in association with artists on a basis of profound mutual respect.

**Herbert Ralph Ward**

• of Trinity Cathedral, Trenton, N.J., has been appointed also choirmaster of St. Michael's Church, Trenton, with Albert Ludecke, one of his pupils, as organist.

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**Aeolian-Skinner in New York**

• The Aeolian-Skinner Organ Co. has moved from its former New York location and the new offices are now just around the corner from the old, on the fifth floor of 4 East 53rd St. The Company will have a small modern Aeolian-Skinner on display in the new offices.

**Flutes to Washington**

• The late Dr. Dayton C. Miller has bequeathed his famous collection of flutes and writings on wind-instruments to the music division of the Library of Congress, Washington, D.C., and upon the death of Mrs. Miller a fund of \$10,000. will go to the Library to be used in cataloging the collection.

**Dr. Leo Sowerby's**

• Symphony No. 3, written for the golden jubilee of the Chicago Symphony, was given its premiere by that orchestra in Chicago, March 6.

**Bethuel Gross**

• directed the premiere of his new oratorio, "A Holy Week Litany," April 6 in St. James Methodist, Chicago, with his senior choir of 69 voices (31-17-8-13), children's choir, women's trio, and soprano and tenor soloists, Mr. Gross directing from the organ.

**Maybe You Oughta Know**

• that "the general executive board of the Brotherhood of Painters" of the A.F.L. "set next Wednesday as the deadline for the reinstatement of . . . an ex-convict as business agent of a union local in Brooklyn," says an April 3 item in the New York Times. It's always nice to know if this or that organization is dominated by honest men or ex-convicts.

**Edwin Arthur Kraft**

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**Prize Winners**

• Harold E. Friedell, Calvary Church, New York, was awarded the A.G.O.-Gray prize for his anthem, "King of glory King of peace," to be published immediately by the H. W. Gray Co. It will be sung in the May annual Guild service in St. Bartholomew's, New York, and in the coming Guild convention in Washington. It is for unaccompanied mixed voices.

Radie Britain of Chicago won the Boston Women's Symphony Society's prize for women composers, with her orchestral work, Light, to be performed May 25 by the Women's Symphony Orchestra, Boston.

**Dr. Harvey Gaul Musicales**

• Dr. Gaul's evening musicales in Calvary Church, Pittsburgh, March 2 to April 11:

Rheinberger's "Stabat Mater"

Moore's "Darkest Hour"

Rossini's "Stabat Mater"

Dubois' "Seven Last Words"

Stainer's "Crucifixion"

Brahms' "Requiem"

Homer Wickline was accompanying organist, and the Rheinberger and Brahms were done with orchestra. Claire Coci gave a recital as the March 25 musicale, the third event in a three-day festival.

**Dr. Charles M. Courboin**

• has made a recording of Benoit's Belgian Mother's Song which he uses as his radio theme; it's on Victor's 17,813. The second side gives Purcell's Trumpet Tune & Air.

**Miles I.A. Martin**

• gave a series of six Friday noon Lenten recitals, Feb. 28 to April 4, in his church, St. John's, Waterbury, Conn.

**N. Lindsay Norden**

• is acting organist of Christ Church and St. Michael's, Germantown, Pa.; he continues as organist of Synagog Rodeph Shalom and conductor of the Germantown Symphony.

**Pearl Curran**

• died April 16 in the New Rochelle Hospital after a brief illness, aged 65. Born Pearl Gildersleeve in Denver, Colo., she studied violin and piano, and in 1912 published her first songs, thus entering the field in which she gained her fame. Her church songs have been frequently reviewed in these pages. She was a resident of Larchmont, N.Y., and is survived by her husband, Hugh G. Curran, a daughter, and three grandchildren.

**James A. Ecker**

• died March 27 at his home in West Roxbury, Mass. For the past five years he had been superintendent of music of the Boston public schools. He was born and educated in Boston, and began his career of organist at the age of 17.

**George M. McKnight**

• died April 11 in Elmira, N.Y., after a brief illness, aged 75. He was born in Springfield, Mass., moved early to Elmira, and was organist of Trinity Episcopal for 53 years and had been director of music in Elmira College since 1894.

**Theodore Robaczewski**

• died March 22 at his home in Plymouth, Pa., after a long illness, aged 59. For the past 25 years he had been organist of St. Mary's Nativity Church, Wilkes-Barre, one of the largest Polish congregations in the district.

**Blynn Owen**

• died Feb. 25 in Chattanooga, Tenn., of heart trouble. He was born and educated in Detroit, was active as conductor of theater orchestras early in his career, went to Chattanooga in 1923 as organist of St. Paul's Church, and in 1926 joined the faculty of the University of Chattanooga.

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